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The Handel Festival was ushered in on Thursday with a magnificent performance of "Israel in Egypt," by the Philharmonic Chorus, with the assistance of eminent soloists and the Philharmonic Orchestra, under the direction of that master conductor of oratorio, Siegfried Ochs. With any but a first class, thoroughly drilled chorus, the performance of this work is positively tedious, as it is, in the best sense of the word, a choral composition. As given by Siegfried Ochs and his singers, four hundred strong, it was inspiring. What wonderful fortissimos, what still more wonderful pianissimos! And every shade of tonal gradation between these two extremes was admirably worked out. In purity and sonority of tone production, in precision of attack, in unity of ensemble and singleness of purpose, and in verve and enthusiasm for their work, I have never heard the equal of this chorus. The orchestra, too, was splendid. The soloists were Emilie Herzog, Putnam Griswold, the Californian, and Paul Knüpfer—all three of the Berlin Royal Opera; Felix Senius, the Russian tenor, and Agnes Hermann, also.

Mme. Herzog sang the big D major aria "Come All Ye Seraphim," from "Samson,"—which Handel himself inserted here, instead of the original duet for two sopranos—"The Lord is My Salvation"—with great virtuosity and élan, going up to the high D with ease and assurance. The difficult trumpet part was also played in a worthy manner. Masterly, too, was the singing of the great duet for two basses by Knüpfer and Griswold, who, with their deep manly voices and spirited delivery, made a strong impression. Senius is an admirable singer, but the tenor part of this oratorio is meager, and is also difficult and ineffective, and lies too low for him. The weakest of the four soloists was the alto, Frau Hermann. She has fine material, but does not know how to make good use of it.

Composers come and go, are for a time popular and then forgotten. But Handel wrote for the ages, and his "Israel in Egypt," "Belsazar" and "The Messiah" have gained a hold upon the people that nothing can shatter. And yet it was only after thirty-five years of labor at other forms of composition, and after he had written thirty-one operas, that the Halle master found his legitimate field, the oratorio.

Berlin and Mayence are the only two German cities that have given Handel festivals thus far. In England, Handel oratorios were popular long before they had been heard at all in Germany. The interest of the Fatherland in her son dates from one hundred and twenty years ago, when Johann Adam Hiller, spurred on by the success of the great London Handel Festival of 1784, producing "The Messiah" in Berlin on May 19, 1876, with an immense chorus and an orchestra of one hundred and seventy-six musicians. The performance made an overpowering impression, and from that time on Handel's place in Germany was assured.

The second concert of the festival occurred last night in the large hall of the Royal Hochschule, with the assistance of Frau Emilie Herzog, Frau Pauline de Haan-Manifarges, Johannes Messchaert, Felix Senius, Dr. Max Sciffert, Richard Rössler and K. Köhne, and the Hochschule Orchestra and Chorus. This was the program:

Organ Concerto, in G minor, with accompaniment of String Orchestra.

Aria, *Nasce al bosco*, from the Opera *Ezio*.

Overture to the Opera *Agrippina*.

Aria from the Oratorio *Heracles*.

Concerto grosso, in B minor, for String Orchestra.

Cæcilien Ode.

The organ concerto was extremely well played by Richard Rössler, successor to the late Professor Reimann as

organist at the Emperor William Memorial Church. Handel was the greatest organist of his time, save Johann Sebastian Bach, and yet curiously enough he wrote very little for organ. This no doubt is due to the fact that his playing was almost always in the form of improvisation. He frequently improvised organ concertos in the intermission between the parts during the performances of his oratorios, but seldom took the time or pains to write down his organ inspirations.

The aria "*Nasce al bosco*," from the opera "*Ezio*," for baritone, was magnificently sung by Johannes Messchaert, who for once did not disappoint his audience by cancelling the engagement. A pupil of the late Julius Stockhausen, this Dutchman, although his voice is by no means remark-



GEORGE HAMLIN.

able in itself, nevertheless knows how to produce remarkable effects by his highly intellectual interpretations and warmth of Vortrag. The beautiful aria "*Mein Vater Wehe*," from the oratorio "*Heracles*," on the other hand, was indifferently sung with a voice devoid of charm, by Frau de Haan-Manifarges. The overture and the concerto grosso received excellent renditions at the hands of Joachim and the orchestra. The venerable violinist seemed rejuvenated, and led his forces, composed mostly of Hochschule pupils, throughout the evening with remarkable vigor. The Hochschule Chorus and Orchestra cannot, of course, be compared with the Philharmonic Chorus and Orchestra, hence the impression made by the "*Cæcilien-Ode*" was far removed from that of "*Israel in Egypt*" of the

evening before, as far as the work of the chorus and orchestra is concerned. However, the soprano and tenor soloists bear the greater part of the burden in this ode, and both Frau Herzog and Felix Senius, who sang the parts, were in fine form. Senius in particular sang with much more freedom and greater effect than on the previous evening. He has a voice of wonderful timbre, and his control of it is extraordinary.

Handel's works have the "grossen Zug," and they consist of sane, healthy music, refreshing as a stiff sea breeze. He must have been a strenuous worker, for he completed this ode in nine days—from September 15 to 24, 1739. He seldom worked longer than a month on any oratorio, and because he wrote so rapidly, and did not take pains to weed out, there is naturally much chaff in some of his compositions. His best works, however, bear the stamp of great individuality, and are grandiose conceptions. Above all, there was nothing small about Handel; he had the broad view, and was a man of large horizon.

Two interesting violinists of Latin extraction, Arrigo Serato, the Italian, and Juan Manén, the Spaniard, both already favorably known here, were heard Saturday evening, the former at Beethoven Hall with the Berlin Philharmonic Orchestra under August Scharrer, and the latter at the Singakademie, with the Leipzig Orchestra of the same name, under Hans Winderstein. Serato played the Bach E major, the Mozart E flat, and the Beethoven concertos. He is a warm-blooded violinist who possesses a facile technic, and a pure, penetrating though small tone. He was not wholly in sympathy with the Bach concerto, but with the exquisite graceful Mozart work he was thoroughly at home, and played *con amore* and with telling effect.

Manén, who as a prodigy toured America, has developed into a virtuoso à la Sarasate. His polished technic, smooth tone, and suave style suggested forcibly the Don Pablo of yore. He has the same uncanny facility of the left hand, although he lacks that wonderful purity of intonation that formerly made Sarasate's playing so delightful. Manén, too, played a Mozart concerto, the D major, with more taste and purity of style than one had been led to expect in him after the virtuoso exploitation of his abilities last season. His program also contained some technical display works.

The Leipzig Orchestra was heard in the Berlioz "Fantastic" symphony, and in the Rimsky-Korsakoff "Capriccio Espagnol." Coming immediately after the Lamoureux Orchestra, Winderstein naturally labored under a great disadvantage, yet he did very well on the whole, giving a very creditable and spirited performance of the Berlioz composition. The ensemble of the orchestra, in point of "Klang," is not first class. The brass is too heavy for the strings, and the rich color effects, in which we revelled the night before on hearing the Parisian musicians, were lacking. The woodwind was very good, however.

Dr. Otto Neitzel gave a lecture-recital with a program entitled "From Bach to Liszt," at Beethoven Hall, on Sunday morning, this being the eighth affair of the kind that he has given in Berlin. He drew a good sized audience, notwithstanding the fact that the Berlin public is not fond of going to matinees, and his listeners followed both his discourse and practical illustrations at the piano with rapt attention. His remarks on the character and poetic tendencies of the compositions he played, by Bach, Beethoven, Schumann, Schubert, Mendelssohn and Liszt, were delightful quasi-improvised "talks," and he threw many interesting side lights on his program numbers. Then he sat down at the piano and played them with a sovereign mastery, with a deep, intellectual grasp, and with many individual poetic touches. His rendering of the Chopin B minor sonata, in particular, was admirable. He also gave an impressive performance of the Mendelssohn "Variations Sérieuses." In speaking of this work, he demonstrated the fact that although so neglected by pianists, the work is a masterpiece, and worthy of being ranked with the "Thirty-two" Beethoven variations, the Brahms variations on a Handel theme, and the Schumann symphonic variations.

The following evening Elsa Krüger, of Bochum, a pupil of Neitzel, made her Berlin debut in a recital at the same hall. She was heard in the Beethoven "Thirty-two" variations, in two Chopin numbers, nocturne, op. 32, No. 1, and the F sharp polonaise, op. 44; a piece by Neitzel, entitled "Les roc de Clifton, aus 'Paysages anglais'"; the Grieg G minor ballade, "Walderauschen" and the B minor ballade by Liszt. On the stage Miss Krüger looks to be about fifteen or sixteen years old, but she is said to be older by four or five years. She is a very gifted girl. Technically she revealed herself to be well equipped for, and fully equal to, her task, and her tone, too, was of good quality and surprisingly full. She also displayed a poetic nature, and played with feeling and intelligence. She was warmly received and repeatedly called out. The young lady will play

here again with the Philharmonic Orchestra on November 15.

George Hamlin's success with his Strauss program, given on the occasion of his debut here two years ago, was so well remembered that he was greeted at his recital on Wednesday night by a good sized, paying audience. It is an exceptional thing for a singer to have arrived at the point when it is not necessary to paper the house at his second concert in this town. If Hamlin continues to appear here he will soon be able to sing to full houses. He introduced a cycle of four sea lyrics by Campbell-Tipton, the young Chicago composer, entitled, "After Sunset," "On the Beach," "The Crying of Water," and "Requies," which made a very favorable impression. The texts by one Symons are full of weird poetic ideas and tender melancholy, and the music expresses their meaning admirably. The singer was furthermore heard in "O Sleep," from Handel's "Semele"; "O Bid Your Faithful Ariel Fly," by Linley, and in groups of songs by Schubert, Schumann, Brahms, Wolf and Richard Strauss.

Hamlin has grown very noticeably in artistic stature since his last appearance here. His interpretations of the German Lieder were characterized by mental penetration, thorough understanding, and sympathy and great warmth and fervor of delivery. He was very successful.

A new French pianist, Auguste Pierret, of Paris, was heard here on Monday for the first time, in a somewhat pretentious environment, as he appeared in the large hall of the Philharmonic (which is never taken except by the most celebrated artists), with the accompaniment of the Philharmonic Orchestra under Scharrer. He played the Beethoven G major and the Saint-Saëns C minor con-

certos, César Franck's symphonic variations with orchestra, and two groups of soli. I heard him in the Saint-Saëns concerto and in the group of pieces by Debussy and Chabrier. Pierret has a large technic, but he makes the impression of being very nervous, so that he cannot always display it to the best advantage. His tone was hard and dry. In Debussy's toccata, and "La Soirée à Grenade," which are devoid of melodic charm, the bad quality of his tone was all the more apparent. The concertos he played from the notes, after the manner of Pugno. Pierret lacks tonal charm, soul, and poetry, and although his technical attainments are of a very high order, he will, in my opinion, never win and hold the public.

The following three concerts were attended by my assistant, Miss Haring, who writes of them as follows:

"A well filled house at Beethoven Hall on Tuesday testified anew to the popularity of Edouard Risler as a Beethoven player. On this, the fourth sonata evening, his selections were the A flat major, op. 26; E flat major, op. 27, No. 1; C sharp minor, op. 27, No. 2, and the D major, op. 28. There are some who do not agree with all his readings of these works, yet it is well-nigh impossible for any one artist to satisfy the innermost ideals of all listeners—even in Beethoven sonatas, in which one would not suppose that any amount of deviation from the exact lines set down by the composer would be desirable, or even acceptable. Still the fact remains that Risler has won the laurels which he bears triumphantly, especially in this city of music lovers, as one of the greatest Beethoven interpreters of the day."

"Willy Lang, violinist, of Stuttgart, made his Berlin debut at Bechstein Hall on Thursday. This young artist is a Sevcik pupil, and has also studied with Marteau and Ysaye. In style he inclines to the refined and scholarly, his performance being interesting not only on account of a certain individual charm, but also by the earnest purpose in evidence throughout. In addition to Biber, Beethoven and Paganini numbers, Mr. Lang played Max Reger's sonata, No. 6, op. 91, for violin alone, and a pleasing air with variations by J. J. Walther, composed in 1675. Mr. Lang unearthed this work in the original manuscript and modernized and arranged it himself with eminently satisfactory result. He was assisted by J. P. Dunn, a young Scotch pianist and pupil of Max Pauer, who rendered Schumann and Paganini-Brahms numbers."

"Elly Ney, a charming young girl pianist, and pupil of the late Isidor Seiss, of Cologne, gave a concert yesterday

evening at the Singakademie with the Philharmonic Orchestra under Scharrer, playing the following concertos: Brahms, No. 11, in B major, op. 83; Mozart, C major, and Beethoven, No. 5, E flat major, op. 78. Her work, imbued with an overflow of musical feeling and temperament, displays too much sentimentality, and a lack of that deeper intelligence demanded by the compositions of her selection. Her reading of the beautiful Brahms number was therefore not altogether satisfactory. In the Mozart, strange to say, Miss Ney was quite at her best, and very good. All sounded fresh and natural and her delicacy of touch, and silvery, rippling runs were delightful. She performed the first and second Beethoven movements without a break, though the massive thought and finished technic required to give adequate utterance to this noble work are not hers to offer."

The Monte Carlo Opera, with its entire ensemble, including soloists, chorus, orchestra, ballet and technical personnel, will give a series of seven performances here at the Royal Opera House in April, under the patronage of Emperor William. This will be the biggest foreign opera company that has ever visited Berlin—for the whole force will number upward of 200 people. The Monte Carlo Opera, under the direction of Raoul Gunsburg, has developed into an institution of the first rank, has attained a world wide reputation, and has become a stage of such international importance that the greatest living operatic composers are glad to have their works brought out there. The idea of this French invasion of the German capital originated with the Prince of Monaco himself, and he informed the Emperor William of his plan through Prince Radolin, the German Ambassador at Paris. His Majesty immediately fell in with it, and requested General Intendant von Hülsen to make all necessary preparations, and he himself appointed the time, the month of April. Dröschner, the head régisseur of the Berlin Royal Opera, was sent to France to have a personal interview with Director Gunsburg concerning artistic, scenic and technical details.

The Prince of Monaco, in thus bringing his operatic forces to Berlin, is prompted by ideal and artistic motives only, for although the prices of admission will be three times the ordinary, it is estimated that this will by no means cover the expenses, even if the house is sold out each time, for every performance will cost, at least, 50,000 francs, as the traveling and hotel expenses of 200 people, the transportation of costumes, personal effects and decorations, as well as the regular salaries of the artists, must all be counted in. The Prince has expressed his willingness to make good the deficit to the extent of 400,000

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An artist of great ability indeed, combining feeling and intelligence.—Munich Allgemeine Zeitung, December 15, 1905. Dr. Theodore Krüger.

A splendid artist. He played the Beethoven Waldstein Sonata with deep feeling and brilliant technic. His interpretation of Schubert and Chopin was poetic.—Berlin Neueste Nachrichten, January 15, 1906.

His tone is unusually velvety also in the most powerful utterances, and his technic of a very high order. Consequently many parts of the Beethoven Sonata were beautifully played. In the short adagio he showed fine judgment in dynamics, and also the Schumann and Chopin numbers were poetically conceived.—Leipziger Musik Zeitung, Berlin, January 19, 1906.

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frances. The works to be performed are: Arrigo Boito's "Mephistofele," Verdi's "Don Carlos," and Berlioz's "La Damnation de Faust." Jépin will conduct, and the role of Mephisto will be sung by Féodor Schaliapan, the famous Russian basso, who will be heard for the first time in Berlin. Schaliapan is one of Maxim Gorky's most intimate friends. Another Russian singer will also be heard, the tenor, Sobrinoff, who made a great hit at his debut at La Scala. The part of Marguerite will be given by Signora Storchio; otherwise the artists will all be French. We shall make the acquaintance of such celebrities as Renaud, the baritone; Chalène, the basso; Rousselière, the tenor, and Mlle. Lindsay, Mlle. Royez, Mlle. Broziat and others, artists who have made a great name for themselves, not only at the Monte Carlo, but at the Parisian Grand and Comic Operas. The Emperor has expressed his intention to attend all the performances personally. Thus does the Prince of Monaco do homage to the German Emperor—for that is what it actually amounts to.

E. N. von Reznicek, the distinguished Bohemian composer-conductor, will give three orchestra concerts here, in which he will produce some little known old works such as Bach's suite in D major for three oboes, three trumpets and string orchestra; an unpublished concerto for two pianos and orchestra in E flat by Philip Emanuel Bach, in Reznicek's own arrangement; a symphony in F major for two oboes, two horns and string orchestra by Friedemann Bach; a rondino for brass instruments by Beethoven; the concerto for flute and harp by Mozart; a symphony in E flat by Haydn, and a serenade for wind instruments by Spohr. The remainder of the program will be devoted to modern works. Pfitzner will be represented by his overture to the Weinachtsmärchen, "Das Christ-Elflein"; Franz Dubitzky by a suite for string orchestra in D minor; E. E. Taubert, the critic of the Berlin Post, by a suite for string orchestra in D major; Richard Strauss and Walter Lampe by serenades for wind instruments, and of E. N. von Reznicek's own compositions we shall hear his introduction and caprice for violin and orchestra, played by Bernhard Dessau.

Otto Meyer, the gifted young American violinist, will make his Berlin debut at the new Mozart Hall on November 19. Mr. Meyer is one of the most prominent of the Sevcik pupils, and his concert is anticipated with considerable interest.

A young American pianist who is doing excellent work here with Mrs. Wilhelm Eylau, is May Shepard, of Cincinnati. The young lady has only been here three months, and she was in bad shape when she came, but Mrs. Eylau's thorough drilling has already limbered up her fingers to a remarkable degree, and given her a nice tone. She shows great aptitude for piano, and if she stays here and studies a couple of years, she will undoubtedly make her mark.

On December 17, Beethoven's birthday, Nikisch will give the eighth and ninth symphonies at the Philharmonie.

Mischa Elman and Frederic Lamond will give an evening of Brahms and Beethoven sonatas on November 7.

Among the pianists of the coming week will be heard Edouard Risler, Clotilde Kleeberg, Rudolph Ganz, Arthur Schnabel, Mary Carrick and Alfred Reisenauer.

Theodore Spiering will give his second violin recital at the Singakademie on Tuesday. The following evening Carl Halir will play with the Philharmonic Orchestra under Fritz Steinbach at the same hall.

Alberto Jonás will play, at his opening recital on November 5, a Schumann program, consisting of the fantasy "Kreisleriana," four etudes and sketches, the toccata, and the "Etudes Symphoniques." Jonás is the first pianist to give a Schumann program in this city.

Henri Charteau will give a concert, of which the program will be made up entirely of his own works, on November 10, at Bechstein Hall, when he will have the assistance of Eva Lessmann, vocalist, and a string quartet.

Jean Gérardy is at present making a successful tour of England. The great 'cellist makes his headquarters at Berlin, where he has a beautiful home with Director Landecker, of the Philharmonie. Mr. and Mrs. Landecker treat Gérardy as if he were their own son.

Josef Hofmann is touring Austria and Switzerland. He will not be heard in Berlin this winter, but will play in other German towns.

William A. Becker, the celebrated American pianist, has arrived here and is about to begin his fourth European tour. His Berlin recital will occur November 19, at Beethoven Hall.

Odin Renning, the young Norwegian-American composer from Milwaukee, is here, studying piano with Leopold Godowsky and composition with Hugo Kaun. Mr. Renning composed a Norwegian hymn for the coronation of King Haakon, and he was present at the exercises and handed it to his Majesty in person, being very cordially received by him.

Rudolph Ganz is at present making a tour of Switzerland, meeting everywhere with brilliant success. His third Berlin concert takes place on November 3, when he will have the assistance of Vincent d'Indy and the Philharmonic Orchestra.

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made up half of Mozart and half of Beethoven works, and the soloists will be Edyth Walker and Henri Marteau.

The complete concert and opera list of the week was as follows:

SATURDAY, OCTOBER 20, 1906.

Beethoven Hall—Arrigo Serato, violin, with Philharmonic Orchestra.

Bechstein Hall—Maria Knüpfer-Egli, Margarete Knüpfer, songs and duets.

Singakademie—Hans Winderstein and Leipzig Philharmonic Orchestra; Joan Manén, violin; Gerhard Hekking, cello; Marie Panthén, piano.

Royal Opera—"Margarete."

West Side Opera—"The Beggar Student."

Comic Opera—"Lakmé."

Lortzing Opera—"Fra Diavolo."

SUNDAY, OCTOBER 21, 1906.

Beethoven Hall—Matinee, Dr. Otto Neitzel, lecture-recital.

Beethoven Hall—Halir, Exner, Müller, Dechert, quartet evening.

Bechstein Hall—Matinee, Breslauer Conservatory Pupils' Concert.

Bechstein Hall—Nella Thilo, vocal.

Philharmonie—Philharmonic "Pop."

Singakademie—Emil Severin.

Royal Opera—"Marriage of Figaro."

West Side Opera—"Fritz Werner Schützenlied."

Comic Opera—"Lakmé."

Lortzing Opera—"Der Barbier von Sevilla."

MONDAY, OCTOBER 22, 1906.

Beethoven Hall—Elsa Krüger, piano.

Bechstein Hall—Valerie Zitelmann, vocal.

Hochschule—Large hall, Handel Festival, rehearsal.

Philharmonie—Auguste Pierret, piano, with Philharmonic Orchestra.

Singakademie—Helen Elmer-Guttenberg, vocal.

Royal Opera—"Margarete."

West Side Opera—"Der Zigeunerbaron."

Comic Opera—"Hoffmann's Erzählungen."

Lortzing Opera—"Der Troubadour."

TUESDAY, OCTOBER 23, 1906.

Beethoven Hall—Edouard Rialer, fourth Beethoven sonata evening.

Bechstein Hall—Dr. Otto Briesemeister, Dr. Alexander Dillmann, vocal.

Hochschule Theater—Louis Duttendorfer, violin.

Hôtel de Rome—Ina Guder, vocal.

Philharmonie—Philharmonic "Pop"; Handel Festival, rehearsal.

Singakademie—Paul Reimers, vocal.

Royal Opera—"Tristan and Isolde."

West Side Opera—"The Magic Flute."

Comic Opera—"Carmen."

Lortzing Opera—"Undine."

WEDNESDAY, OCTOBER 24, 1906.

Beethoven Hall—George Hamlin, vocal.

Bechstein Hall—Second Dutch String Quartet Concert.

Philharmonie—Philharmonic "Pop."

Singakademie—Afternoon, Handel Festival, rehearsal; evening.

Elly Ney, piano.

Royal Opera—"Rigoletto."

West Side Opera—"Fritz Werner Schützenlied."

Comic Opera—"Lakmé."

Lortzing Opera—"Zar und Zimmermann."

THURSDAY, OCTOBER 25, 1906.

Bechstein Hall—Willy Lang, violin.

Philharmonie—Handel Festival, first day.

Singakademie—Agnes Fridrichovitz, vocal.

Römischer Hof—Clothilde John, Wally Vassen, vocal.

Royal Opera—"Carmen."

West Side Opera—"Die Fledermaus."

Comic Opera—"Hoffmann's Erzählungen."

Lortzing Opera—"Undine."

FRIDAY, OCTOBER 26, 1906.

Beethoven Hall—Edouard Rialer, fifth Beethoven sonata evening.

Bechstein Hall—Kate Heumann, Marie Heumann, vocal.

Hochschule—Large hall, Handel Festival, second day.

Philharmonie—Small hall, Gerhart, Witek, Malkin, trio evening.

Singakademie—Elly Ney, piano, with Philharmonic Orchestra.

Royal Opera—"Margarete."

West Side Opera—"The Magic Flute."

Comic Opera—"Lakmé."

Lortzing Opera—"Der Wildschütz."

Sergei Kusnezov, the great Russian double bass virtuoso, whose concert here last winter could not take place as planned, owing to the illness of his wife, will play at the Singakademie on November 20. He will be heard in his own and Handel's concertos and pieces by Glière, himself and Bottesini.

ARTHUR M. ABELL.

Acte's Description of Poppaea.

A woman without pity, beautiful.
She makes the earth we tread on false, the heaven
A merest mist, a vapor. Yet her face
Is as the face of a child uplifted, pure;
But plead with lightning rather than those eyes,
Or earthquake rather than that gentle bosom
Rising and falling near thy heart. Her voice
Comes running on the ear as a rivulet;
Yet if you hearken, you shall hear behind
The breaking of a sea whose waves are souls
That break upon a human-crying beach.
Ever she smileth, yet hath never smiled,
And in her lovely laughter is no joy.
Yet hath none fairer strayed into the world
Or wandered in more witchery through the air
Since she who drew the dreaming keels of Greece
After her over the Ionian foam.

—From "Nero," by Stephen Phillips.

OPERA IN BRIEF.

Der Freischütz (Germany) von Weber-Kind.

The Frei-Schutz was a free shooting match, used as a test, by which, after the custom of his country, a young man was to win or lose the girl he wished to be his bride.

A certain young man named Max, while practicing for this important event, seemed doomed to failure by reason of specially poor marksmanship. While bemoaning his fate there came along a bold, bad man, who, it appears, was in some way in the power of the devil, and who, like Faust, was doomed under contract to go to Hades on a certain day, unless he could in some way find a substitute. He was out looking for this substitute when he came across the practicing bridegroom. Knowing well that the sure way to lead a man down is to take him in the direction of his desires, he commenced to teach the unhappy young man to shoot straight. During the eyewinks, too, he told him of a celebrated bullet manufacturer who made balls guaranteed to hit every time. The first thing Max knew he found himself arriving at this establishment, which was no other than the devil's den. The bold, bad guide took that worthy apart and induced him in some way to take the greenhorn as a substitute in place of himself. Slapping him on the back, the evil one told the young lover that everything would be "all right," he had only to trust in him and use his bullets and the girl would be his. One thing, however, seven shots were to be fired, and the seventh was to be sent off in the devil's name and to do his bidding. The young man promised, of course. (Anything to secure present wishes, regardless of principle.)

The day of the shooting match all the people were assembled, and with them the prince of the realm, the bold, bad man, the devil, and the young lady who was the cause of all the excitement. Six good shots were fired, hitting the mark, and hope ran high for the husband elect to be. For the seventh, however, a white dove was to be sent up. His dark majesty changed the girl into this dove, intending to have her shot by the young man, thus making of him a criminal and in the power of the evil one, a substitute for the designing villain. But things turned differently. The dove flew by unhurt, the bullet hit the mark, the girl fainted with joy, and the bold, bad man falling dead, was carried off by the devil as under original contract.

Somebody ought to fall dead every time that a pigeon is sent into the air by cruel humanity, to be shot at as sport. Also so ought he who seeks to draw aside from the path to the marital altar a young man on the eve of his wed-

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ding, or any time thereafter. The name of the bad man was Caspar; of the devil, Zamiel; of the girl, Agathe.

Sonnambula (Switzerland) Bellini-Romani.

Sonnambula was the name given to a young peasant girl because she walked in her sleep. Her real name was Amina. She was engaged to be married to a rich farmer. In fact, the ceremony had already been performed by the judge, and preparations were being made for the other one in church. A handsome young Count, passing through the country at the time, admired the girl. He evidently, in turn, made some impression upon her, for, in one of her sleep walks, although murmuring the name of her future husband (thus showing that it was of him she was thinking), she, curiously enough, walked straight into the room of the Count. This would not have mattered so much, as the Count, a gentleman at heart, and realizing at once the situation, gallantly left the room.

Unfortunately, in the room with him at the time was a young woman innkeeper; a woman not overburdened with scruples in any direction. Wanting to marry the rich farmer herself, for the sake of his money, she now saw her opportunity to damage the young bride in his eyes, and immediately rushed off to bring him to see his fiancée, actually sound asleep in the Count's bed. Of course, she was spurned at once. No protestations of the waking and bewildered girl, supported by those of the Count as well, served to shake the farmer's resolution, and the other woman did actually succeed in capturing his attentions, in the consoling rebound. But the guilty often, though not always, help to catch themselves. In her haste to run off and tell the "news" to the husband, the woman left her own handkerchief in the Count's room, and so the plot was discovered. As evidence of the sleep walking possibilities of Amina, just at the time of the discovery of the handkerchief, she was seen walking along a high narrow shaky mill bridge, something she would and could not possibly have accomplished if awake. Besides she was calling upon the name of her fiancée, protesting her innocence in heart breaking accents. After these convincing proofs conciliation was effected, peace was restored, and all went about their business as before.

No one is so hard to convince as a man whose pride has been touched in regard to a woman. Yet a woman, in same case, must accept the slightest word of assertion from a man, if indeed he even deign to make that much concession. The rich farmer's name was Elvino, the Count

Rudolph, that of the woman busybody Lisa. There was also a foster mother of Lisa, who, having a grudge against the latter, turned informer concerning the handkerchief.

FANNIE EDGAR THOMAS.

MUSICAL MONTREAL.

MONTREAL, November 3, 1906.

The Mendelssohn Trio, composed of T. Desterbecq, violinist; J. B. Dubois, violoncellist, and Dr. Hans Harthan, pianist, gave its first concert in the Art Gallery on Friday evening last. The program included Saint-Saëns' trio in F, op. 18; Grieg's sonata for violin and piano in C minor, op. 36, and Beethoven's trio in C minor, op. 1, No. 3. The trio organized early this season. The three gentlemen are undoubtedly some of the best musicians in the city, and the result was most gratifying. In ensemble and in tonal balance, as well as nuances, the performance was accomplished with a degree of smoothness and finish that was highly commendable. At times perhaps Mr. Desterbecq's tone was a little bit weak, but that was not the fault of the player, but the fault of the instrument, which is a very inferior kind. Mr. Desterbecq only recently arrived from Belgium, and proved himself to be a player of merit; his technic is well developed, he has temperament and absolute control of the instrument. All he needs is another instrument. The performance of the sonata left nothing to be desired. Dr. Harthan proved himself to be an ensemble player of high attainment. The organization was generously rewarded with applause, which was followed by congratulations from a good many musical people in the audience, which was a most fashionable one.

Among eight different vocalists who were engaged by the Caledonian Society for the Hallowe'en concert, four were brought over from Scotland, and four from some other parts, not one from this city. There are a good many vocalists in this city, such as Miss Varney, Miss Barker, Miss Martin and a good many others, who are able to do justice to a Scotch song before a Scotch audience.

Rosenthal, owing to Montreal not having a proper concert hall, will have to appear in a hall originally built, used and fit only for dancing purposes. The very same hall where such artists as Francis Rogers, the eminent New York baritone; Jean Gerardy and Arthur Rubinstein

complained to the writer last season of the improper acoustics of the hall. It remains, however, to be seen how Rosenthal is going to fare.

The next concert of the Mendelssohn Trio will take place on November 30. HARRY B. COHN.

Hartmann to Go to Coast.

(From the San Francisco Musical Review.)

Arthur Hartmann, the celebrated violinist, will extend his tour to the Pacific Coast this season. He first played in Boston as a child wonder in Copley Hall, May 14, 1895, at a concert given by Mrs. Hunsicker, a soprano who came from Philadelphia, and he played at another recital a few days later. A Bostonian of wealth became interested in him and saw to it that he was properly taught and cared for, and thus the boy was freed from the evils of premature concert playing. Hartmann studied in Boston with two or three teachers, but he owes in greatest measure his technic and his taste to Charles Martin Loeffler, a fact that Hartmann himself is quick to acknowledge. Since Hartmann left Boston to gain experience in Europe, he has played with extraordinary success in London, Vienna, Berlin (where he now lives), Leipzig, Budapest, Copenhagen, Christiania and remote cities, as Sofia, Bucharest, Constantinople, Cairo. He has traveled in company with Patti, Bauer, Cassals, the 'cellist, and Ernesto Consolo. In 1904 he married Mrs. Charles H. Swift, of the well known Chicago family.

The press agents have vied with each other in passionate characterizations. Hartmann is "the young Ysaye"; an "Atlas of the violin bearing in his music a world of pain"; he is "pale and with a demoniacal profile." Others take a more cheerful view: "He has a tone of superlative sweetness"; "his temperament puts a heart beat into every measure"; his technic is "all conquering, a source of new delight and pleasure."

Clarence K. Bowden, who has had charge of the music at St. John the Evangelist, at Landsdown, Pa., for three years, presents many interesting programs during the season. Last year Steinert's "Crucifixion," Dudley Buck's "The Story of the Cross," Horatio W. Parker's "Hora Novissima" were given with soloists engaged for the occasion and a chorus choir of forty voices.

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CLEVELAND, Ohio, November 5, 1906.

If my weekly copy of THE MUSICAL COURIER was as irregular in reaching me as my local letters have been in materializing in its columns of late, there would arise from Nazareth a mighty howl. But the sins of omission have been due to the strenuous life your representative is leading. The house of a thousand candles is a pale proposition compared with the amount of work that is daily piled up before him. And were it not for the commercial taint it possesses, I would pass it along to less busy hands. But it all goes to prove that when I remarked formerly that our town was a dead one, musically speaking, it was a mistake, or else there has been a resuscitation of corpses that is most remarkable. And even at that I cannot certify that I am using unlimited quantities of embalming fluid in my studio and elsewhere. No! musical matters are not dead. They are very much alive and kicking, and the chief professional kicker is your representative. But be it remarked sotto voce that he is paid for it, and so can really afford to indulge in the prerogative ad libitum. The elixir of the musical season of 1906-07 is vivifying our life, and the progressive microbe of musical culture is getting in its beneficent work. And in the prevailing colloquialism, "Me for the microbe."

Since my last letter we have had the New York Symphony Orchestra, under Walter Damrosch. They gave us a Wagner program at the Colonial Theater on a Sunday evening, and—mirabile dictu—the theater was filled with Wagner enthusiasts, who applauded each number of the program to the echo. What made me sit in some wonderment was the fact that the audience was not composed of our symphony concert habitués, but was recruited from the musical byways and hedges. They were people who really enjoyed the music, and when they applauded one heard the bare hands coinciding. They were not kid glove enthusiasts. The orchestra gave us a splendid program, interpreted in ditto style. Damrosch wielded the baton with distinction and authority, and gave to his readings a sane and logical equipoise. In the interests of the local "press," I had an interesting talk with Damrosch, and gained thereby some valuable information as to musical conditions existing in this country. Evidently there is a general musical awakening. The age of miracles is upon us, for many that were dead are coming to life. The "Hic jacet" are becoming "Here we are again." Little wonder, then, that there is plenty of work for us musical missionaries to do for a consideration. Let us be thankful for the consideration attached, and see that no more musical opportunities are buried alive. Some day it will be even too late for resurrections.

Channing Ellery's band gave two concerts at the Colonial Theater on Sunday last, and made good its pretensions to its claim of the "great half hundred." The fact that every number of the program was encored indicates the impression made upon the audience. I speak of the evening concert, which was the one I heard. This is another straw to prove the direction our musical breeze is blowing. All this is not hot air, either.

Our artistic contingent has been reinforced by the location in town of Laura Rethy, formerly prima donna of the Royal Opera, Budapest. Madame Rethy has been heard privately by your scribe, and he was favorably impressed with her artistic vocal equipment. Her repertory includes some sixty operas and operettas in which she has appeared, and press comments from Budapest speak in the most flattering terms of her career. Madame Rethy will make her local debut at Arthur Hartmann's concert, occurring November 27, under the Lyceum League management, Driggs & Wands. This concert, by the way, has set expectation

agog, as Hartmann's European successes have raised anticipation to the highest notch.

Ellen Beach Yaw and Gabrilowitsch are also booked by the Lyceum League for two concerts, and other important attractions are pending.

W. B. Colson's "twilight" organ recitals at the Old Stone Church are proving both interesting and successful. The programs are effectively arranged, combining the classic with the modern schools, and organist Colson is maintaining his usual excellence in their presentation. Some day I am going to write more concerning Colson as an organist, for he deserves it.

Fannie Bloomfield-Zeisler will open the Temple Course tomorrow—Wednesday—evening, with a recital, and I am going to be there to enjoy it, for I have always entertained a high admiration for this pianist's artistry. She is one of the "real ones." I can recall the time when she lionized the piano and her electrical temperament struck fire from the keyboard. Of later years her style has merged into one wherein the lion and lamb lie down together. They get rather frisky at times, but there is no barbecue attachment.

Charles E. Clemens gave two initial recitals on the great organ in Carnegie Hall, Pittsburg. The local papers speak of his success in the most laudatory terms, and a return engagement is promised in the near future. All which tends to show the quality of Clemens' organ playing. He inaugurates a fine new organ in Troy, N. Y., the coming week, having been engaged by Lyon & Healy for that purpose. So it is that some of our local talent is coming to its own, and Clemens is the owner of decided gifts as a recitalist.

The Harmonie Society, J. Paul Jones, director, has in preparation two oratorios to be presented this season: "Elijah," with Carrie Hudson soprano, Miss Ramsey also, E. H. Douglass tenor, and Carl Dufft basso; Handel's "Judas," with Genevieve Clark Wilson soprano, Dan Beddoe tenor, and Tom Daniel basso. They will be given in January and April.

The Singers' Club has engaged Janet Spencer, Campanari and Van Hoose for its three concerts.

The Rubinstein has secured the assistance of Albert Janpolski and Cecil Fanning for its two concerts.

The Lakewood Choral Society, Ralph E. Sapp, director, will give its first concert on November 29. It is a new organization and has yet to win its spurs.

The soloists of the seven symphony concerts are Schumann-Heink, Burgstaller, Olga Samoroff, Adamowski, Witherspoon, Melba and Isabelle Bouton. Quite an artistic array for the provincial town of Cleveland.

Emma Eames and the Kneisel Quartet are also announced for two concerts.

Paur and the Pittsburg Orchestra open the Symphony course November 27. Schumann-Heink will be the artist soloist. I am glad to state that the advance sale of seats guarantees the financial safety of the course. Here again is another indication of the thawing of the snow on top of our musical mountain. The little rivulets are singing a merry tune, and we are getting our toy boats ready to sail. By the same token, we are on the lookout for impending avalanches. Let them come; we will form an ice and snow trust.

WILSON G. SMITH.

MUSIC IN VIENNA.

VIENNA, VIII 132 KOCHGASSE 9, October 25, 1906.

At the last minute people offered as much as twenty dollars for standing room tickets to hear Enrico Caruso in "Rigoletto." Fabulous sums were paid for seats. Two tickets were sold at auction for six hundred dollars. The next day a few of the newspapers devoted their first pages to pictures of the crowds that surged about the Opera. Being offered places at a modest sum by an American woman who had been somewhat too much crushed, the writer was enabled to hear Caruso. Perhaps it was because of the high prices that he was rather coldly received after the first act. His wonderful singing in the third, however, entranced and completely won his audience. After the performance, Slezak, one of the tenors of the Opera, appeared in the hall shouting "Caruso, Caruso." The wonderful tenor and the prices made this performance of "Rigoletto" an occasion not to be soon forgotten.

The first Philharmonic concert of the season took the form of a Bruckner memorial. This was not one of the regular series of eight concerts, but an "extra," devoted to the music and memory of Anton Bruckner, who, at the age of seventy-two, died in Vienna ten years ago, in October, 1896.

Franz Shalk directed, and the work performed was the long eighth symphony (dedicated to Emperor Franz Josef I), which contains comparatively few traces of the composer's hero-worship of Richard Wagner, and is the most beautiful of the Bruckner symphonies. Shalk, if he did not give a very original interpretation, at least showed his thorough appreciation of the composer, and as usual gave a performance satisfactory on the whole.

The regular Philharmonic concerts are to be given every other Sunday in the large hall of the Musikverein. The conductors will be Franz Schalk, Felix Mottl and Dr. Richard Strauss. The program of the first will comprise von Weber's overture, "Euryanthe"; Hans Pfitzner's music to "Käthe von Heilbronn," and Schumann's second symphony. Mottl will conduct.

August Pierret, the pianist from Paris, will open the season here; others to follow are Lilli Lehmann, Willy Burmester, Jan Kubelik, Josef Hoffmann, Yvonne de Treville, Von Dohnanyi, Karl Klein, Emil Sauer, Alberta Jonas, Helene Stagemann and last, but not least, Leopold Godowsky.

M. MARVIN GRODZINSKY.

CUNNINGHAM IN SACRAMENTO.

Before the Saturday Club, of Sacramento, Cal., Claude Cunningham gave a song recital on November 3, which resulted in the usual enthusiastic reception which he wins wherever he goes. The president of the Saturday Club, Maude M. Blue, wrote to Cunningham's manager after the concert: "Mr. Cunningham gave his numbers an unusually artistic interpretation. He certainly ranks with the very best baritones of the day."

This was the Cunningham program:

Dio Possente, Faust	Gounod
Gloria te	A. Buzzi-Pecchi
Traum durch die Dämmerung (Dream in the Twilight)	Richard Strauss
Zueignung	Richard Strauss
Wanderträume (Dream Wanderers), Eliland	Alexander von Flieitz
Anathema, Eliland	Alexander von Flieitz
Viatique	Cécile Chaminade
L'heure exquise (The Hour of Dreaming)	Reynaldo Hahn
Is Not His Word Like a Fire, Elijah	Felix Mendelssohn
Pilgrim's Song	Peter Tschaikowsky
Morning Hymn	Georg Henschel
Red Lips—Pale Cheeks	Georg Henschel
My Love Is Like a Red, Red Rose	Georg Henschel
Lydia	Margaret Ruthven Lang
Fuzzy-Wuzzy	Arthur Whiting
Over the Desert	Lawrence Kellie

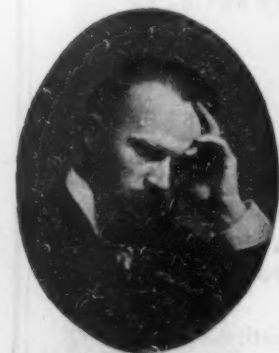
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MUSIC IN MINNESOTA.

St. Paul, Minn., November 6, 1906.

The musical campaign of 1906-7 opened in St. Paul with several brilliant skirmishes during the last fortnight. The Schubert Club reception and musicale at the home of Mrs. Charles Eliot Furness, that historic old residence that lends itself so graciously to all forms of hospitality, served to introduce two good local singers—Marie McCormick, soprano, and Anna McCloud, mezzo-soprano, the latter of whom has just returned from a two years' study in Germany. Recitals by Marie Schade, pianist; Mendal-Hartvig, tenor, and especially that by Mrs. George Barton French (Katherine Gordon) on last Tuesday night before the Schubert Club and its friends—a representative audience that packed the house and turned many away—are noteworthy. Mrs. French, who is known in fashionable New York circles, has well been called "a rarely gifted and very exceptional artist," and the program she selected with such infinite pains for last Tuesday night was no less exceptional. As will be seen it was not only new, but "big," and I venture to give it in full:

Mittelalterliche Venusymne D'Albert
Lied des Hinoold Singuf. Weingartner
Was ist Liebe. Rudolph Ganz
Volkslied Max Reger
Kindes Gebet Max Reger
Liebesjauchzen Volbach
Excerpts from Madam Butterfly Puccini
L'Abeille Widor
L'Heureux Vagabond. Bruneau
La Belle du Roi. Augusta Holmes
La Ballata, from Roland of Berlin. Leoncavallo

At home in nearly all singable languages, Mrs. French is always at her best in French songs, so completely does she catch the spirit of the people and so sure is her pronunciation. But exquisite almost beyond words was she in the role of "Madam Butterfly," by Puccini, from which she gave several excerpts.

The Mendel-Hartvig recital, Thursday night, disclosed in him a Caruso-like voice and fine training, especially for operatic work. One wonders that he has not been exploited by some enterprising manager. Assisting him were Carl Venth, the new concertmaster of the St. Paul Symphony Orchestra; Mrs. Hermann Scheffer, the Lisztian pianist, one of the Weimar colony, contemporary with Rosenthal; Alexander Enna, baritone, and not by any means least, our splendid accompanist, Frances Hoffmann, who is the joy of all the great artists who chance our way unaccompanied.

Great things are expected from the new St. Paul Symphony Orchestra, Chevalier Emanuel, conductor, and Carl Venth, concertmeister. More about the concerts and artists in the next number of THE MUSICAL COURIER.

L. R. D.

Edward Johnson's Engagements and Notices.

After four months' absence in Europe, Edward Johnson returned to New York October 1, to resume his work for the season in the United States. While in Paris he studied repertory with Richard Barthelemy, the composer and teacher. Caruso, the great tenor, has also studied repertory with Mr. Barthelemy. Since his return from abroad Mr. Johnson has already filled engagements at the Maine Festivals, with the Handel and Haydn Society, of Boston, in Brattleboro and Holyoke, Danbury, Waterbury, and other New England towns. Within the coming month Mr. Johnson will sing in Cleveland, Minneapolis, St. Paul, Boston, Fall River, Gloucester and Jersey City. The young American tenor has had bookings made for him with a number of clubs for their mid-winter concerts, and he has already signed for the spring tour of the Chicago

Orchestra. Some press notices of the October and November engagements follow:

Mr. Johnson sang superbly the tenor parts, his work as always, being characterized by the most delicate skill and discrimination.—Boston Globe, November 5, 1906.

Mr. Johnson has a voice full, rich and pure, and displayed his ability to take the highest notes as readily as the lowest.—Danbury News, October 25.

Edward Johnson, the well known New York tenor, sang his songs with a power and a sweetness that thrilled his listeners.—Waterbury American, October 26.

The tenor arias were rendered with a sympathetic feeling and beauty that was delightful. Mr. Johnson's voice is remarkably clear and full and possesses much dramatic force.—Bangor Commercial, October 6.

Mr. Johnson's voice is of fine quality and adequate power, and he uses it with discretion and artistic skill. But fine as are his voice and art the chief charm is in his expressive singing, and the tender feeling and sympathetic quality with which his work is infused. And there is no lack of vigor and power to scale whatever dramatic heights may come before him. He sang his aria in excellent style. In the phrase, "Oh, that I knew where I might find him," his singing was charged with an intensity of longing that went to the heart.—Portland Argus, October 17.

HEKKING WON NEW LAURELS IN BALTIMORE.

Anton Hekking added another laurel to his many triumphs in his appearance at Baltimore November 5. R. E. Johnston, his manager, has received word that the concert was one of the greatest artistic successes of recent years. The News of that city says: "The great Dutch 'cellist demonstrated beyond question his right to the title of 'Der Meister,' by which he is known in Germany. He produces a superb tone which a finished technic enables him to use unerringly in the expression of musical conception."

The opinions of the leading critics are disclosed in the appended reviews:

Herr Hekking amply demonstrated that he is a truly great artist of technical finish. An abundance of temperament and complete mastery at all times of his instrument were the artistic elements that he displayed with the first few strokes of his bow. His bow arm is strong and unerring, and his tone was never lacking in richness and purity. Unlike Herr Hollman, the great 'cellist, who appeared here last winter, Hekking is inclined to give more individuality to his work, reading and interpreting with an extent of freedom at which many artists of equal eminence would hesitate.

The Grieg sonata is a magnificent composition, replete with most melodic beautiful effects and typifying as much as any of his other compositions that great master's style. This, as in fact all of the numbers, was given with dignity and refinement and with such fine, artistic poise, as marked both performers immediately as equal to their task.—Baltimore Sun.

The recital of Anton Hekking and Clara Ascherfeld at Lehmann's Hall last night was in every way successful. It was noteworthy as the initial recital of Mr. Hekking's American tour. The great Dutch 'cellist demonstrated beyond question his right to the title of "Der Meister," by which he is known in Germany. He produces a superb tone, which a finished technic enables him to use unerringly in the expression of his musical conceptions. Mr. Hekking and Miss Ascherfeld presented the following program:

For Piano and 'Cello—
Sonata, op. 36, in A minor Grieg
Allegro agitato.
Andante molto-tranquillo.
Allegro, Allegro molto e marcato.
For Piano—
Scherzo, in E minor Mendelssohn
Romance, in B minor Saint-Saëns
Novelette, in D major Schumann
For 'Cello—
Andante funebre Sinding
Melodie Massenet
Rondo Boccherini
For Piano and 'Cello—
Sonata, op. 18, in D major Rubinstein

Mr. Hekking's tonal breadth in the Grieg and the Rubinstein sonatas was wonderful. These exacting works were given an adequate performance by both players. Mr. Hekking has played the Rubinstein sonata with Nikisch, Esipoff and other artists. The

group of piano compositions was delightfully played by Miss Ascherfeld, who responded to an encore with a serenade of Schütt. Mr. Hekking's 'cello solos were given with exquisite taste. The Boccherini rondo elicited such continued applause that after several recalls, the artist played "La Cygne" of Saint-Saëns.

The audience was large and responsive. It included nearly every well known musician in the city. Mr. Hekking will make an extended tour. He will play with several of the leading orchestras and for a great many clubs. He will give another recital with Miss Ascherfeld in New York.—Baltimore News.

The opening number of the program has been made familiar to Baltimoreans through the repeated renditions of it by the Baltimore violoncellist, Prof. Alfred Furtmaier, with whom it is a favorite. Mr. Hekking was particularly well supported in it by Miss Ascherfeld, who is also very familiar with the work. It is a fine specimen of the modern Scandinavian school, and written in Grieg's favorite key of A minor, in which also his great piano concerto is written. Indeed, the minor keys are most frequently chosen for the weird and highly sentimental music of the high northern latitudes.

The closing Russian sonata is close to the Scandinavian in musical feeling, but contrasted well by being in the brilliant key of D major, and by the sometimes rollicking Rubinstein. Both the sonatas are most effective works, as well for the piano as the violoncello, and they were splendidly rendered.—Baltimore American.

Madame Niessen-Stone's Program of Songs.

Tonight (Wednesday evening, November 14) Madame Niessen-Stone will make her first appearance in New York in a song recital at Mendelssohn Hall. Victor Harris will accompany the singer in the following program:

Del mio core Haydn
Violette Scariatti
Ah, mio bel foco Marcello
Verklärung (Nachlass 17) Schubert
Der Kreuzung (Nachlass 27) Schubert
Das Lied im Grunen, op. 115, No. 1 Schubert
Der Erlkönig Loewe
Die Pfaffungferchen Loewe
Der Tod, das ist die kühle Nacht Brahms
Von walderkrantzter Hölle Brahms
Gesang aus, Fest auf Solhang Wolf
Der Freund Wolf
Mausfallensprache Wolf
Leave Me (Sung in Russian) Davidoff
Ye Who Yearn Alone (Sung in Russian) Tchaikowsky
L'esclave Lalo
Vilanelle Reber
I'll Rock You To Rest Stanford

Duzensl Pupil Sang for German Society.

The talented young soprano pupil of Enrico Duzensl, Jessie Parker, sang last month at the first social evening of the German Society in New York Devoted to the Advancement of Science. In a report of the entertainment, the New York Staats-Zeitung said of Miss Parker's singing:

Jessie Parker, a pupil of the widely known singing teacher, Enrico Duzensl, was heard in a brilliant presentation of the "Shadow Dance" from Meyerbeer's "Dinorah," and so pleasing was the impression made that she had to give an encore. For this Miss Parker chose an aria from "The Huguenots."

Braun to Sing With Handel and Haydn Society.

John Braun is to be one of the quartet of soloists at the performance of "The Messiah" the Handel and Haydn Society of Boston will give on Christmas night.

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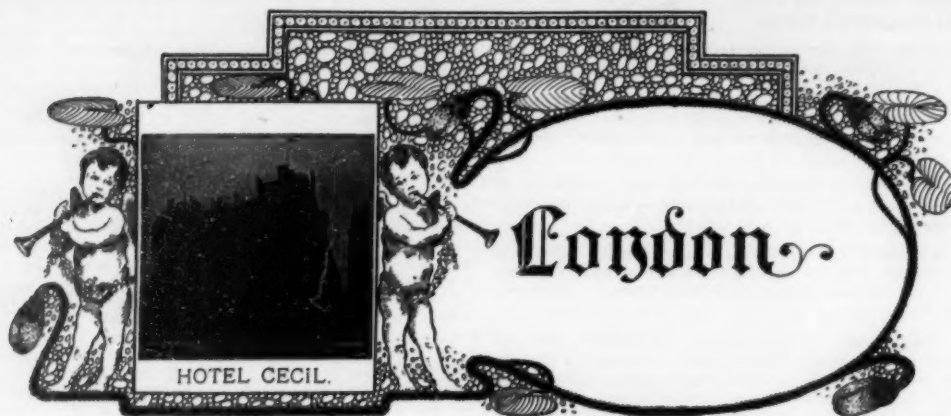
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HOTEL CECIL, LONDON, OCTOBER 31, 1906.

The past season of sixty promenade concerts under Mr. Wood, at Queen's Hall, which came to a triumphant close on Friday last, has been conspicuously successful and on most evenings recently hundreds have had to be turned away from the doors. A striking characteristic of the season has been the steadily growing popularity of the Beethoven and Mozart evenings, some of the largest audiences having assembled on Friday nights. The performances of the Beethoven symphonies in chronological order on successive Fridays have proved of the greatest interest to music lovers of all classes; and equally welcome has been the inclusion of the five piano concertos, which were also played in historical order. The public has also warmly appreciated the policy of producing the larger number of new works regularly on Tuesdays or Thursdays.

The number of novelties has been twenty-eight, but the list of works not new but included for the first time in the Queen's Hall Orchestra's repertoire has been considerably larger. Mr. Wood has directed his attention specially to Bach and Mozart, and the performance of the little known four suites of Bach in order has been a specially interesting feature of the season. Similarly an opportunity has been given to London concert goers of hearing some of the more unfamiliar works of Mozart, such as the concerto for flute and harp and the two concertos for flute and orchestra, while the two sextets and neglected songs of Beethoven were practically new to most hearers.

The most important feature of the season, as far as works of living composers are concerned, has been the popularity of the works of Jean Sibelius, who was previously practically unknown to Queen's Hall audiences, though his first symphony, the symphonic poem "The Swan of Tuonela," and the incidental music to the play "King Christian II," had been heard in London previously. The success of the tone poem "Finlandia" was so emphatic that it was repeated, and both the symphonic poem "En Saga" and the suite "Karelia" made so profound an impression that his name is likely to occur frequently on our concert programs in future.

Another striking success was made by the orchestral episode "Ausfahrt und Schiffbruch" (Departure and Shipwreck), by Ernst Boehe from his cycle "Odysseus Fahrten" (The Wanderings of Odysseus), which will be repeated at the second symphony concert on November 17, on which occasion the composer will conduct.

There have been seven new works by British composers: a "Norfolk Rhapsody," by R. Vaughan Williams; overture, "In Springtime," by Norman O'Neill; prelude to "Sappho," by Granville Bantock; suite for flute and piano, by York

Bowen; overture, "In Memoriam," by George Halford; "Epithalamium," by G. H. Foulds, and the symphony "Les Hommages," by Joseph Holbrooke.

All the composers in this list are under forty, and in the choice of these new works equal justice has been done to the various schools of the younger generation.

The other novelties were a suite, "Turandot," by Busoni; suite for oboe and strings, by Fini Henriques; eight Russian folk songs for orchestra, by Liadoff; symphony in E flat, by Glière; a "musical picture," Baba-Yaga, by Liadoff; Märchen, by Emma; entr'acte from "Messidor," by Bruneau; symphonic triptych, by Jan Blockx; scherzo, by Goldmark; overture, "A Night at Karlstein," by Zenko Fibich; "Konzertstück," for harp and orchestra, by Gabriel Pierné; "Konzertstück," for piano and orchestra, by Egon Petri; "Gopak," by Moussorgsky; Russian concerto for violin and orchestra, by Lalo; variations for strings on a theme of Tchaikowsky, by Arensky (given twice); finale from "Mlada," by Borodine, and "Lustspiel Overture," by Busoni. It will be seen that in the above lists Russia, Finland, Denmark, Italy, France, Belgium, Bohemia and Germany are represented.

The works of Strauss have kept their prominent position in the programs and "Don Quixote" has proved as popular with promenade concert audiences as any of its predecessors. The horn concerto was played at a promenade concert for the first time.

The number of artists new to London who have appeared, or who have appeared for the first time at these concerts, has been too large to be given in its entirety, but mention may be made of Eve Simony, Hedwig Hantke, Maud Santley, Edith Kirk, Jenny Taggart, Julien Henry and Herbert Witherspoon from among vocalists; Heinrich Fiedler (who has just been appointed solo violinist of the Concertgebouw Orchestra, of Amsterdam, and achieved a great success with Bach's "Chaconne," which had not been previously heard at a promenade concert) and Arthur Catterall among violinists; Irene Scharrer, Johanne Stockmarr, Grace Smith, Arthur Cooke, Edward Isaacs and Jan due Chastain among pianists. The policy of entrusting solos to members of the orchestra has again proved very successful; M. Maurice Sons (leader of the Queen's Hall Orchestra at the symphony concerts), Henri Verbruggen (leader at the promenade concerts), Isidore Schwiller (Mr. Abbas, Mr. Sax, Harold Lock, Frederick Stock and Hugo Hundt appeared as violinists; while S. L. Wertheim (leader of the violas), Jacques Renard (leader of the cellos), Mr. Southworth and Warwick-Evans (cellists) and Mr. Kastner (principal harp), M. de Busscher (principal oboe), Mr. Brethoff (principal horn) and Albert Fransella (principal flute) have all appeared

as soloists; besides which the septet and the two sextets of Beethoven were all played by members of the orchestra.

There is, I believe, no other concert institution in Europe which can point to such a record.

Joseph Holbrooke's symphony "Les Hommages," included in the above list of novelties, was played on Thursday evening. It was originally composed for strings some six years ago and designed as a suite, but was scored for full orchestra in 1904. In its present form it bears the dedication: "To the Queen's Hall Orchestra and its Conductor, Henry J. Wood," and the title of the work is to be understood as indicating that each of the movements is a tribute to a great composer—the tribute taking the shape of an attempt to reproduce, without directly imitating, some salient characteristics of his style. The four movements of the symphony are respectively entitled "Festiva" (Hommage à Wagner), "Serenade" (Hommage à Mozart), "Elégie" (Hommage à Dvorák), and "Introduction and Danse Russe" (Hommage à Tchaikowsky).

It will be seen from the above particulars, which are furnished by the composer, that Mr. Holbrooke has to some extent, taken the wind out of the sails of those critics who might be tempted to accuse him of plagiarism. Nevertheless, the opening movement, with its obvious reminiscences of "The Flying Dutchman" and "Tristan," and the last movement, with its parody of the opening of Tchaikowsky's sixth symphony, lay him open to the charge of direct imitation in its most concrete form.

Mr. Holbrooke does not give us the style and spirit of Wagner and Tchaikowsky with original thematic material, and only succeeds in producing an inartistic pastiche for which ingenuity of treatment and skillful scoring are poor apologies. The serenade, "Hommage à Mozart," is of little musical interest and quite modern in feeling, which is not surprising, as I am informed that this movement had been originally styled "Hommage à Grieg," Mozart's name being substituted a day or so before the performance. The most pleasing portion of the symphony is the "Elégie," scored for elaborately divided strings and harp, which really does suggest one of Dvorák's "Dumkas," and the themes have real beauty and poetical feeling. The work, therefore, considered as a whole, must be accounted a failure, inasmuch as the composer does not accomplish what he sets out to do. To assimilate the style of various masters, to imitate their technic and reflect their spirit is a legitimate, if not a very lofty, form of art; anything less than that is not worthy of serious consideration.

A very interesting debut was made on Friday afternoon at Bechstein Hall by a young violinist, Arthur Argiewicz, who has been studying for some years with Kreisler. Mr. Argiewicz had the advantage of being accompanied by his eminent master, who is an accomplished pianist. The program included Vieuxtemps' second concerto, the A minor fugue of Bach, three Brahms-Joachim "Hungarian Dances" and Paganini's twenty-fourth caprice. Judging by his performance on Friday afternoon, Mr. Argiewicz should have a brilliant future. His tone is of singularly beautiful quality, his style remarkable for breadth and nobility, and his technical gifts of the highest order. Particularly worthy of praise was the playing of the Bach fugue, which seemed to gain in beauty and dignity by the slow tempo adopted by Mr. Argiewicz. The classical spirit of the fugue was maintained throughout, and yet the performance was intensely alive and full of a romantic feeling which emphasized the essential modernity of the composer. The Vieuxtemps concerto was a brilliant illustration of the sympathy of the concert giver with the Belgian school of violin playing; the "Hungarian Dances" were given with irresistible brio; and the Paganini caprice showed the con-

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A change has been made in the program of the first Symphony Concert of the Queen's Hall Orchestra, which takes place at Queen's Hall on Saturday next. The Queen's Hall Orchestra had invited Percy Pitt to conduct the first London performance of his "Sinfonietta" in G minor, which was produced at the recent Birmingham Festival, but he found himself unable to accept the invitation owing to other engagements. In order that he may comply with the wishes of the directors, the first London performance of the "Sinfonietta" has been postponed to one of the later concerts of the series, and its place will be taken by Mendelssohn's "Italian" symphony. Particular interest attaches to the appearance of Señor Sarasate at this concert, as this will be the first time that he plays with the Queen's Hall Orchestra. He has appropriately chosen Lalo's "Symphonie Espagnole."

The least familiar of the orchestral items is the first of Bach's four suites, which is in C major and is written for two oboes, bassoons and strings. The whole series of four suites were performed at the recent season of Promenade Concert. The remainder of the program consists of three Wagner pieces; the prelude to "Tristan and Isolde," which is usually played in the concert hall in conjunction with the "Liebestod," but will on this occasion be heard alone with the close written for it by the composer; the "Funeral March" from "Götterdämmerung," and the "Walkürenritt."

Rafael Navas' recital of modern piano music of the Russian, French and Spanish schools which took place on Friday last at Steinway Hall was certainly of considerable interest, even to the jaded concert goer. Mr. Navas' gifts, both as interpreter and executant, are quite out of the common. He produces a beautiful singing quality of tone from his instrument, and when necessary he can perform feats of digital dexterity with virtuoso effect; and although, in the case of unfamiliar compositions, it is difficult to form an opinion of the precise value of his readings, one feels that he is always playing with his brain as well as his fingers.

Among the pieces which interested me most were the "Carillon Etude," of Liapounow; "Rêve," Vincent d'Indy; "Masques," Debussy, and "Evocation" and "El Puerto," Albeniz. The subject matter of Albeniz' composition is very beautiful, its treatment very characteristic, and the feeling intensely modern. In painting, Checa and Zuloaga are forerunners of a Spanish renaissance, which perhaps reserves for the Europe of the twentieth century the apparition of some new genius of the first rank. Is a Spanish musical renaissance also in view?

At Covent Garden the principal event to record during the past week is the revival of Cilèa's "Adriana Lecouvreur." Further acquaintance with this melodious example of neo-Italian opera makes its weaknesses more apparent.

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The complicated intrigue of the story does not easily lend itself to musical treatment, and it cannot be said that the composer has satisfactorily solved the problem. Even in situations whose emotional character should be the composer's opportunity, Cilèa has only partly succeeded, and he does not seem able to work up to a real climax. He is a master of facile and refined melody, and his orchestration is often delightfully piquant and full of happy touches, but the music itself is anemic and unconvincing. Mme. Giachetti, as Adriana, once more made a great personal triumph. Nothing more powerful than her singing and acting in the death scene of the last act has been seen on the lyric stage in recent years. Mme. de Cisneros, as the Princesse de Bouillon really looked like a "grande dame" of the period, and sang splendidly; and Sammarco was an ideal Michonnet. As Maurice de Saxe, Zenatello sang well, as he always does, but the part does not suit him.

The Lord Chief Justice of England has joined the committee of the banquet to Joseph Bennett (music critic of the Daily Telegraph) on November 6, and other accessions are Francesco Berger, Oscar Beringer and Frederick Cliffe.

Breitkopf & Härtel have just published an English translation by Ernest Newman of Weingartner's little book "On Conducting," which may be considered as a sequel to Wagner's work with the same title.

OTHER LONDON NOTES.

The young American baritone, Horatio Connell, who is so well known in London, and, in fact, throughout England, has just returned from a visit to America, having spent two months at his former home in Philadelphia, where his father and mother reside. While in America, Mr. Connell received several flattering offers for engagements this winter, but he was prevented from accepting them owing to many bookings already made for England, Germany and Paris. It is probable, however, that he may return to his native country for the winter season of 1907-08 and thus be enabled to accept the concerts already offered to him for that season.

Mr. Connell has been in London only two seasons, but during that time has made a prominent place for himself in the world of music. Last winter he was heard at many

concerts, especially at those given by leaders of society. He sang at the luncheon given by the American Society of Women in London in honor of Ambassador and Mrs. Reid and Mr. and Mrs. Longworth, and had the distinction of furnishing the music with other artists of the Covent Garden Company at a dinner given at Dorchester House by Ambassador and Mrs. Reid. His connection with the Covent Garden Opera was inaugurated last spring, when he sang in "Die Meistersinger" and "Madam Butterfly." The first performance of the last mentioned opera was given in May, the King and other members of the royal family being present. Of his appearance as the rejected prince Yamadori it was said that he "made a great success of a rather thankless part." This part he sang ten times; that is, whenever "Madam Butterfly" was produced.

Not only has Mr. Connell made a success in England, but previous to his coming here the German critics were unanimous in their praise of the young artist's work. His repertoire is an extensive one, composed chiefly of the best music, and he has paid great attention to both oratorio and German lieder, as might be expected of a Stockhausen pupil. Schubert, Schumann and Brahms have always occupied prominent positions on his programs, and for the concert that he is to sing in Oxford he has been asked to give a program consisting entirely of works of these three composers. Leading critics in Germany admired his accurate interpretations of the most difficult songs and the ease with which he overcame their intricacies. His pronunciation of the German language was also said by the same judges to be "faultless."

Since his return, Mr. Connell has signed a contract for the season of winter German opera at Covent Garden, in January and February, under the direction of Ernst van Dyck. He is also engaged to sing the part of the King in "Lohengrin" at Cheltenham, and among his other immediate engagements are W. Richter's chamber concert at Leicester, Mr. Janssen's subscription concert at Hull, where Mr. Connell and Sarasate will furnish the program, and, with the Balliol College Musical Society, at Oxford, and concerts at Bath and Chislehurst. He makes his first appearance in London this autumn at a concert in Queen's Hall, on November 6. It is not often that a young singer makes so immediate a success in London as Mr. Connell has done, but his fine voice (so admirably trained by the late Julius Stockhausen), its sympathetic quality, his taste

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in interpretation, have all combined to place him at once in the front rank of his profession.

Professor Stockhausen was the teacher under whom Mr. Connell studied for four years, and it was with great pain and deep regret that he heard the news of his teacher's death just two days before sailing from America. It can be said that Mr. Connell was a favorite pupil of Professor Stockhausen, and about six months ago was the pleased and proud recipient from the aged musician of several oratorios bearing the inscription "Julius Stockhausen, 1851." This was the music used by Professor Stockhausen so many years ago, when he was famous in London as a singer of oratorios.

Last summer, during the "season," Tilly Koenen gave three recitals of special interest. Last week she repeated her success in a recital, when she made a deep impression in her admirable singing of Beethoven's "An die Hoffnung" and "Freudvoll und Leidvoll"; also Schumann's "Der Arme Peter." During the evening she sang five of Albert Mallinson's songs, accompanied by the composer. Marie Bruno accompanied the remainder of the program.

The impression created by the artistic singing of Ernest Sharpe in previous visits to London would seem to be still fresh in the minds of the public, judging by the large number who attended his first concert, given last week at Bechstein Hall. On this occasion the program was devoted entirely to the songs of Hugo Wolf, a composer who had never until that occasion had a whole program given up to his compositions—at least not in this city. In his home at Boston, U. S. A., Mr. Sharpe has given several series of "Composers' Recitals," when several Wolf programs have been sung. Mr. Sharpe is a singer of serious and artistic aims. He thoroughly studies a song

and brings out all its beauties or peculiarities, so that in Thursday's program the entire gamut of emotion was portrayed—religious, serious, pathetic, jovial—and each number was sung with the sincerity and earnestness of the true artist. Mr. Sharpe's voice, a deep bass, is of unusual richness, and his artistic singing was greatly enjoyed. The enthusiasm of the audience was strengthened by each succeeding number on the program, and it would certainly be a great pleasure to many if Mr. Sharpe would in the near future repeat the program. The songs given were:

"Biterolf," "Schon streckt' ich aus," "Frage und Antwort," "Der Musikant," "Seufzer," "Auf ein altes Bild," "Herz, verzage nicht geschwind," "Morgenthau," "Spottlied," "Schlafendes Jesuskind," "Ach! im Maien war's," "Der Tambour," "Ach! des Knaben Augen sind," "Das Kohlerweib ist trunken," "Ein Stundlein wohl vor Tag," "Der Schäfer," "Auftrag und Heimweh." The accompaniments were capably played by Hamilton Harty.

The friends of Rudolph Mayer—son of Daniel Mayer, of the well known concert direction—will be interested to hear of his having just become engaged to that brilliant young pianist, Irene Scharrer.

The news that Mme. Nordica is to come to London to sing next month has excited much interest. She will appear in "Aida," "Il Trovatore," "Don Giovanni" and "La Gioconda."

Mischa Elman gave his own concert at Cologne last week and scored such a phenomenal success that Steinbach immediately offered him the engagement as solo violinist at the three days of the great "Niederrheinisches Musikfest" to be held on June 29, 30 and July 1, 1907. As Mischa Elman's last London recital under Daniel Mayer's direc-

tion is to take place on the afternoon of June 29 at Queen's Hall, Mischa Elman could accept only June 30 and July 1, and to do this he has to leave London immediately after the concert and arrive in Cologne just in time for rehearsal.

Amy Castles, whose voice is said to rival Melba's, with the advantage of being that of a young girl of twenty-four, is meeting with wonderful success, and has just been engaged by Percy Harrison for one of his tours commencing December 3, 1906. So highly does Percy Harrison think of this young Australian soprano that he has definitely engaged her for his tours in 1907, 1908, 1909 and 1910, another instance of this well known impresario's foresight. He is also arranging Patti's farewell tour.

The Nora Clench Quartet began their new series of chamber concerts at Bechstein Hall on the evening of October 23. The first number on the program was Schubert's quartet in D minor, which was admirably played. After that they gave the first performance in England of a serenade for string trio, by von Dohnanyi, op. 10. The serenade is in five short movements, great prominence being given to the viola in the romance and the theme of the variations. The work is original and full of interest and was played with great spirit. A first performance in London of Taneiev's quartet in C, op. 5, closed the program. This number seemed a trifle dry to the majority of the audience, but the remarkable excellence of the ensemble work of the quartet is always enjoyed as well as admired.

Arthur Catterall and Egon Petri played Strauss' violin and piano sonata in E flat, one of his early works, at their recital in Steinway Hall last Tuesday. Mr. Petri also

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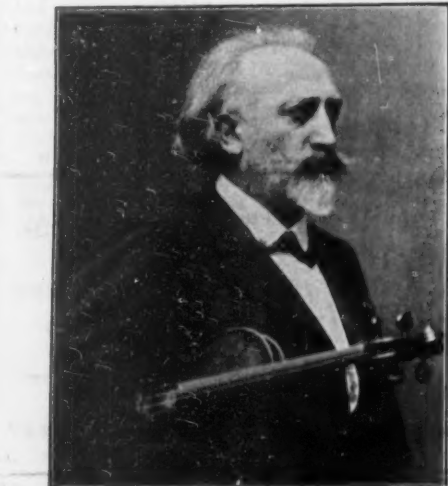
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played Beethoven's thirty-two variations in C minor. Mr. Catterall, in a group of short solos, played numbers by Coleridge-Taylor and Holbrooke.

The young Irish violinist, Albertha Flahey, made a promising debut at Aeolian Hall last week, when she was assisted by William Henley, with whom she has studied, and by Alexander Webster in some songs.

The first concert of the London Choral Society took place at Queen's Hall on Monday evening, and was devoted to a performance of Dr. Walford Davies' setting of the old morality play, "Everyman," and of Holbrooke's "The Bells." Miss Gleeson-White, Carmen Hill, Henry Beaumont, Julien Henry and F. Davies were the soloists in "Everyman." "The Bells" is for chorus and orchestra, and this was the first performance in London.

The Royal Choral Society begins its season with "Elijah" at Albert Hall tomorrow. Agnes Nicholls, Phyllis Loot and William Green will be the soloists, Sir Frederick Bridge conducting.

One of the recitals last week at Steinway Hall was given by Alma Hass, pianist. The last part of her program was devoted to Beethoven, Chopin and Schumann.

The annual presentation of prizes at the Guildhall School of Music occurred last Saturday, when the Lady Mayoress, accompanied by the Lord Mayor and Sheriffs, presented the prizes to the successful competitors.

The experiment of giving concerts in the morning is to be tried by Beatrice Langley, Marguerite de Forest Anderson and Mathilde Verne, who announce a series of chamber concerts at Aeolian Hall beginning November 15. The concerts will commence at twelve o'clock and finish an hour and a half later.

Prior to her departure for America Mme. Melba will sing at an orchestral concert in Liverpool November 30.

Argiewicz, pupil of Kreisler, will give two more violin recitals, November 9 and 26.

Mr. d'Arnalle's second recital continued the favorable impression of the first and brought him a host of friends.

On his program were three songs by Mr. Shapiro, who accompanied him during the afternoon. These were received with great enthusiasm by the audience. The remainder of the program was devoted to German songs.

During their stay in Glasgow several members of the Moody-Manners Opera Company took part in the musical service at St. Andrew's Episcopal Church. Half of the offertory was given to Mr. Manners for the Actors' Benevolent Fund.

Among the recent engagements where Evelyn Suart has been the pianist was one at Bath, where she played the Schumann concerto; another at Aeolian Hall, and on November 8 she will appear with the Strolling Players. One of the concertos she played this week was the Tchaikowsky, and there are a number of engagements booked for this young artist in the immediate future.

Georges Maugiere, of the Paris Opéra Comique, has returned to London for the autumn season.

Just a few days before his cello recital, Alexander Blaess had the misfortune to meet with an accident through which his violoncello was practically destroyed, and therefore he had to play upon a borrowed instrument. That his method is sound, his style sympathetic and his tone good was clearly proven in spite of an unfamiliar instrument. The program was interesting and included the concerto in D by Lalo, "Variations Symphonique," by Boëllmann, a Corelli sonata and two groups in lighter vein.

A large audience was attracted to the concert given on Monday afternoon by Miss Eadie. The program was a long one and there were many assisting artists. Tivadar Nachez, Mrs. George Swinton, Gervase Elwes, Muriel Foster, Agnes Nicholls and Mr. Santley were all down for groups in both parts of the program. Madame Nicholls sang two of Hamilton Harty's songs, "Poppies" and "Mignonette," in which she was accompanied by the composer. Miss Eadie bore the largest share of the afternoon's work by playing all the accompaniments, no slight task when twenty-six numbers were given.

The two opera festivals that have been held in Sheffield have been the cause of a choral society being formed there,

and next week this society will assist in the choral work of the Moody-Manners Company. They are being drilled by Mr. Manners personally.

A new orchestra, called the "Symphonic Orchestra," has just been organized by W. H. Thorley.

To commemorate the anniversary of Mendelssohn's death, the London Symphony Orchestra will perform the "Scotch" symphony and the "Calm Sea and Prosperous Voyage" overture next Sunday afternoon, at Queen's Hall.

At Miss Eadie's morning concert on Monday, Gervase Elwes sang a group of Brahms songs and two in English, "Through Denholme's Dene," by Irene Wieniawski, and "Love's Philosophy," by Roger Quilter. At the recital he is giving with Percy Grainger on the afternoon of November 14, Mr. Elwes will sing songs by Brahms and a group of Lincolnshire folk songs arranged by Mr. Grainger, as well as other songs. These folk songs have been chosen out of some hundreds collected by Mr. Grainger during the past summer. The phonograph was utilized for noting down these songs. This will be the first time they are sung in public. A. T. KING.

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"Twenty years' solitary confinement," thundered the judge.—English Exchange.

Miss Maureen, one of the most intelligent contralto singers in England at present, has been engaged to create a part in the new opera of Liza Lehmann. Miss Maureen is a pupil of Emma Nevada. Emma Nevada herself, together with her talented daughter, Mignon, is about to make a concert tour in Holland.

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MUSIC IN CALIFORNIA.

SAN FRANCISCO, Cal., November 1, 1906.

Of course, the University of California leads the musical campaign in no uncertain manner. The symphony concerts are progressing most energetically and nothing is left undone to give the people as musical a treat as it is possible under the circumstances. So far four symphony concerts have taken place at the Greek Theater. The first one took place on September 13, and the program consisted of: Overture, "Marriage of Figaro" Mozart; (a) "Morning Song," (b) "Evening Song," Elgar; Symphony No. 2, Beethoven; Norwegian melodies, (a) Folksong, (b) Cow-koeper's Tune, (c) Country Dance, Grieg; "Jubal" overture, Weber. The second concert took place on September 27 and the program was as follows: Concert overture, "In Autumn," Grieg; the Pastoral Symphony, No. 6, Beethoven; Vorspiel and Isolde's Liebestod, Wagner; "Hungarian Rhapsodie, No. 2," Liszt. The third concert occurred on October 11, when the program was as follows: Serenade No. 2, Brahms; "Jupiter" symphony, Mozart; "Träumerei," Wagner; "The Ride of the Valkyries," Wagner. The fourth concert will take place tomorrow and the program arranged for this occasion consists of: Suite in B minor, Bach, theme with variations from quartet in D minor, Schubert; Symphony No. 7, Beethoven. At the sixth, or closing, concert of the season "The Messiah" will be given with a large chorus and the Symphony Orchestra and leading soloists from both sides of the bay. This is the concert that had to be postponed on account of the earthquake.

At the first two concerts of the season the attendance was about 3,000 at each concert. That the theater was not as crowded as last season is not to be ascribed to any lack of interest by the public nor to the recent disaster, but it is merely owing to the lack of variety and novelty in the arrangement of the concerts. Besides, the newspapers, with their famous disregard for music and the arts, do not devote

as much space to the concerts this season as they did last. But the management of the Symphony concerts could easily overcome this temporary lack of monster attendance by giving the people something new in the way of soloists. It is certainly a foregone conclusion that "The Messiah" performance will be presented before a crowded house, which means an audience of about 10,000 persons. That the public of the central part of California is as much interested as ever in the Greek Theater may be learned from the fact that at a recent production of the "Midsummer Night's Dream" the amphitheater was packed to its limit, notwithstanding the fact that a car strike was in progress and the city had not as fully recovered from the disaster as it has now.

Regarding the artistic side of these concerts, Dr. Wolle gives more evidence of his efficiency as a symphony leader. Visitors to the East return to us with reports that the musicians there do not consider Dr. Wolle seriously as a symphony leader; that they regard him purely as a choral director. No one could be more mistaken, and the Eastern musicians are doing Dr. Wolle an injustice, for they should not express any criticism regarding his efficiency to lead symphonies when they never have heard him. Our own musicians should not be regarded as fair judges in this matter, especially when it is considered that symphony leaders grow on bushes in California and that every one of them considers himself the only one worthy of recognition. Dr. Wolle is certainly the right man in the right place. His reading of Beethoven, Mozart, Weber, Bach and the old masters in general is indeed exemplary, and surely when thousands of people visit his concerts time and time again and tell their friends how much they enjoyed these affairs it does not make any difference what a few hundred disgruntled individuals think about the matter. The majority rules, and that artist is a success in America who can show results in the treasury, for even the American people would not pay any money for anything they do not care for, and if they like the symphony concerts there must be something good in them, and if they

are good they are successful, and with these few gentle remarks we will pass over to something else.

As to the personnel of the orchestra, it is, of course, natural that under the circumstances it is not as efficient as last season. This weakness is especially apparent in the brass and reed section. The French horns are very, very weak. The clarinets could be much better, too. The strings, however, are nearly as good as last season, only the cello and bass section might be strengthened a little. This condition is, however, not to be ascribed to any one's lack of efficiency. It is merely owing to the fact that a great many musicians have left San Francisco and the good ones who remain think too much of their own pocket-books and too little of music in general to consent to play in the University Orchestra, and then their friends go around complaining why Mr. Smith or Mr. Jones has not been asked to play in the orchestra. Oh! this is a beautiful little world, and there are beautiful little people earning their living thereon!

Berkeley.

The Bohemian Club gave its annual concert on Tuesday afternoon, October 2, at the Greek Theater, Berkeley, in the presence of about 3,000 people. The program consisted exclusively of works by members of the club. Among these were: "The Man of the Forest" overture, by Joseph D. Redding; song, "The Two Ships," by Wallace A. Sabin; scene, aria, chorus and storm music from the opera "Cleopatra," by W. J. McCoy; "Christmas Ode," by Theodore Vogt; "Gavotte Bohemienne," by Joseph D. Redding (orchestration by H. J. Stewart); selections from "The Quest of the Gorgon," by Theodore Vogt; "Part Songs," by Wallace A. Sabin; selections from a Christmas pantomime, by H. J. Stewart.

While every one of these works is entitled to hearty comment there are particularly two numbers worthy of more than passing notice. One of these consists of the "Part Songs" of Wallace A. Sabin, which composition must



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be regarded as a decidedly superior piece of work. The dainty musical sentiments and the exquisite phrasing contained therein are really worthy of the heartiest recognition. Besides Mr. Sabin possesses the happy faculty of being original, which is not always the case among local composers. The other number particularly worthy of comment is the Christmas pantomime arrangement by H. J. Stewart, which represents a musical joke, where the themes of the "Lohengrin" and the Mendelssohn wedding marches are interwoven in such a manner as to form a consecutive story. While the effect is really more ingenious than strictly musical, one must concede Dr. Stewart a most skillful knack in theoretical treatment. Theodore Vogt was presented with a laurel wreath during the performance, and his compositions were enthusiastically applauded. Surely the Bohemian Club has reason to feel proud of its members. W. J. McCoy's "Hamadryads" received the same enthusiastic ovation which it did on its previous performance, last year. The "Cleopatra" music did not receive justice at the hands of a poorly rehearsed orchestra. Belle McCoy, however, succeeded, with a healthy dramatic soprano voice, to bring some life in the composition and give one an idea of what it might have been had it received adequate musical reading.

Marshall W. Giselman gave an organ recital at Calvary Presbyterian Church on Thursday evening, September 6, and has been requested to give these recitals every month after his first success. Mr. Giselman is a most excellent musician, who appreciates the importance of musicianly phrasing. His programs are always very interesting and he certainly is deserving of every possible demonstration on the part of his delighted audiences.

The Mansfeldt Club gave a most interesting recital at the residence of Mrs. M. H. DeYoung on Saturday afternoon, September 1. There was a very large audience present that completely filled every available space, and the participants acquitted themselves most creditably of the tasks allotted to them. The executants were Josephine Coonan, Eula Howard, Hazel Knowles, Selma Werner, Fernanda Pratt and Joan Baldwin. The program was a representative one and every one of the participants received hearty applause for her clever interpretation.

Mrs. Marriner Campbell is doing some splendid work in the way of arranging concerts for various clubs and musical societies in San Francisco and across the bay. Mrs. Campbell is also the chairman of the music committee of the California Club, and the season of this organi-

zation was opened on the afternoon of October 17, when the following program was rendered: Violin solo, by Grace Freeman; songs, by Irma Brockman and Alfred Cogswell. Grace Rollins Hunt was at the piano. Mrs. Campbell has arranged several other excellent programs for the season.

Los Angeles.

The musical season is now in full swing here. It began with a concert given by Ellen Beach Yaw at the Mason Opera House on Thursday evening, October 11. The house was packed to the doors, and this was the fifth crowded house Ellen Beach Yaw had since her first return appearance in this city last summer. Every time she sang she appeared before crowded houses. In San Diego Miss Yaw also sang before a full house. Her San Francisco concerts and her Oakland concerts were also very well attended, the houses being almost sold out. Her success was indeed brilliant, as may be seen by all those who read the enthusiastic notices that appeared in the San Francisco papers.

At her first Los Angeles concert Miss Yaw was assisted by the Los Angeles Symphony Orchestra, under the direction of Arnold Krauss, and by Victor Schertzinger, a very clever young violinist. The pianist was Mrs. T. Massac, whose accompaniments were too delicate to be heard and whose solos lacked vigor and interpretative facility, but whose technic was quite fluent—mellowfluent, so to speak. Miss Yaw scored a veritable triumph in the Mad Scene from Ambroise Thomas' "Hamlet," both her histrionic as well as musical advantages being strongly emphasized.

The second great musical event of the season was the concert given by Emilio de Gogorza at Simpson Auditorium on the evenings of October 23 and 25. The programs were the same as published in THE MUSICAL COURIER on previous occasions. Suffice it to say that the artist created a sensation here, and his exquisite vocal art, which revealed itself in the refined exposition of the French, Italian and German songs that comprised his programs, found a ready echo in the hearts of his delighted listeners. Why Mr. de Gogorza insists in omitting the last phrase of the prologue from "Pagliacci" is really a mystery to me, unless he thinks his audiences so unmusical that he fears they would interrupt him before the concluding stanzas. This is not sufficient excuse to omit part of a composition. Otherwise, however, it is unadulterated joy to hear him sing. On the first concert Peje Storck was the accompanist, and on the

second concert the services of Mrs. Rogers Lott were called into requisition. Mr. Gogorza sings in San Diego tomorrow night and in San Francisco and Oakland next week.

Both the above concerts were under the direction of L. E. Behymer. The next musical attraction will be Parkina, who will be followed by Anton Hekking, Arthur Hartman, Ernestine Schumann-Heink and Moriz Rosenthal. All these artists will go from here to San Francisco.

A very successful affair which occurred here recently was the evening of English songs and recitations given by Bessie Herbert Bartlett in Hollywood, Wednesday evening, October 10. The program consisted of these numbers: "Nachtstuecke" (Schumann), "Sur les Steppes" (Schytte), piano solos played excellently by Archibald W. Sessions—"The Rose" and "The River and the Sea" (Johnson), "Elland" song cycle (Von Fielitz), "Irish Folksong" (Foote), "Jean" (Burleigh), "Daffodils a Blowing" (German). The second part of the program consisted of a recitation of Poe's "The Raven," with musical setting by Edgar Allan Poe. Miss Bartlett revealed in every respect a refined musical understanding. Her voice is a dramatic soprano of considerable range and power and she uses it with that fine sense of repression which is lacking in most young singers and which really is necessary for a proper exposition of the vocal art. Miss Bartlett is indeed very musicianly in her interpretations, and her dramatic declamation of the well known poem was charged with temperament and original conception.

The Kopta Quartet and Heinrich von Steinch, pianist, will give a series of chamber music concerts at the Gamut Club Auditorium of this city, beginning early in November. The quartet consists of Wenzel Kopta, first violin; Ricardo Ruiz, second violin; W. Hundhammer, viola; W. Villalpando, cello. I shall say more about these concerts in subsequent letters.

Mr. and Mrs. Harry Clifford Lott, baritone and pianist, announce the third season of the Lott Rogers chamber concerts under the management of L. E. Behymer, at the Gamut Club Auditorium on Thursday evenings, beginning November 22. The series will consist of four concerts by the Krauss Quartet—Arnold Krauss, first violin; Julius Bierlich, second violin; F. R. Wismer, viola; Ludwik Opid, cello—and one song recital by Harry Clifford Lott. Owing to the popular demand for somewhat lighter programs, Mr.

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One of the successful settlers in Los Angeles and vicinity is Nellie Hibler, who came here from Buffalo last year and who has now built a residence in Hollywood, near Los Angeles. Besides her studio in Hollywood, Mrs. Hibler has also studios in Los Angeles and Ocean Park, and has now a very large class here. She was recently selected as curator of the musical section of the Woman's Club at Hollywood and also director of the Choral Club of from forty to fifty mixed voices.



Impresario L. E. Behymer is energetically engaged in making the ensuing musical season one of the most brilliant in the history of Los Angeles. It is even whispered that the enterprising musical champion of the great Southwest has concluded arrangements with San Francisco moneyed interests to establish central headquarters for the Pacific Coast in San Francisco. Mr. Behymer is just the man to wield the musical scepter in the Far West with great energy and just the man to present great artists to the musical public of the West at the greatest risks. Just to show from what material Mr. Behymer is made it may be of interest to jot down the fact that, as soon as he heard that Parkina was canceled for this coast, he set to work discovering the whereabouts of the diva, and if possible will manage her in the Far West upon his own responsibility. The coast needs such a man, and he will receive the encouragement of the musical people of San Francisco.



Among the artists to be under the direction of Mr. Behymer in the Southwest will be Anton Hekking, Arthur Hartmann, Ernestine Schumann-Heink, Moriz Rosenthal, the Grace Church Choir, of Chicago, and the Chicago Symphony Orchestra under the direction of Von Fielitz. The latter organization will very likely give one or two concerts in the Greek Theater, Berkeley, and it is safe to predict a phenomenal success in case these affairs are announced in the proper manner.



Will L. Greenbaum has restricted his managerial activity principally to the greatest artists. By this is meant that he is going to manage only those artists whose financial drawing power he is assured of. Mr. Greenbaum is doing excellently with the management of the Idora Park Opera House, which seems to be a mint, and hence he has become quite independent. Whether this independence is a wise thing to acquire under the circumstances only time can tell, but Mr. Greenbaum must not be surprised that when he refuses some leading artists some one else will have to enter his field, and it is to be hoped that then Mr. Greenbaum will understand that he himself invited such invasion, and he must not resent the newcomer's ambition.



The Misses Steers and Coman, of Portland, are doing fine work in developing the musical atmosphere of the Great Northwest. They will manage in the Northwest the same artists whom Mr. Behymer will manage in the Southwest and Will L. Greenbaum in and about San Francisco. They have done a great deal for their territory lately and no doubt they will keep up their past record.

Sacramento.

On Saturday, September 22, at Sacramento, the piano recital of Hugo Mansfeldt crowded the hall to the doors. There was much enthusiasm shown and Mr. Mansfeldt demonstrated that he is an artist par excellence. He is not only a technician who has solved all the intricacies of the mechanical side of pianistic achievement, but he has developed a healthy idea of sound interpretation. His program, which may be found attached to this paragraph, is composed of a variety of composition which one seldom finds upon one program of a pianist. Mr. Mansfeldt did full justice to the program, which conveys truly the idea that he was equally efficient in his reading of Mozart, Beethoven, Schubert, Schumann, Weber, Chopin, Liszt and Mendelssohn. At no time did Mr. Mansfeldt permit his technical facility to overshadow his musical understanding, and that is an advantage which not every pianist possesses. Here is the program in full:

Sonata, A major	.....Mozart
Sonata, C sharp minor, Moonlight	.....Beethoven
Minuet, B minor	.....Schubert
Romance, F sharp	.....Schumann
Anschung	.....Schumann
Warum?	.....Schumann
Nocturne, F major	.....Schumann
Perpetual Motion	.....Weber
Berceuse	.....Chopin
Nocturne, F sharp	.....Chopin
Funeral March	.....Chopin
Waltz, A flat	.....Chopin
Song Without Words	.....Albert I. Elkus
La Campanella (The Little Bell)	.....Liszt
Romanza, Tannhäuser	.....Wagner-Liszt
Wedding March and Fairy Dance, Midsummer Night's Dream	.....Mendelssohn-Liszt

ALFRED METZGER.

Vegara's Success in New York.

Signor Vegara, in a remarkably short time, has made his presence felt in the musicians of New York. His previous successes in other cities of the United States and Europe are still fresh in the memory of those who follow the musical events of the world.

There is no controverting the fact that it requires a musician of great ability and magnetism to gain a foothold in this city, and to establish himself as a recognized authority in the vocal art. This can safely be said to have been accomplished by Signor Vegara, and he did it in a remarkably short space of time.

His first grand opera, oratorio and ballade concert of this season is announced for Monday evening, December 3 at the Carnegie Lyceum. A feature of this concert, which should be attended with great interest, is the debut of Señorita Fenita de Soria, a typical Spanish beauty who possesses a brilliant coloratura voice. She will sing selections from the part of Zerlina in "Don Giovanni." The program will contain selections from "Samson," Handel's oratorio—Schumann, Schubert, Mendelssohn, Rossini, Donizetti, Bellini and Verdi, also part of the second act of "Der Freischütz," von Weber.

Among the students who will appear are Mrs. Chas. Baguely, Charity Scribner, Myra Armstrong, Marie Kemna, Carolyn Evans, Lillian Brundage and Miss Jones, of West Point; M. La Méslee, Col. Echols, Lieut. Russell, Andrew Clark, Arthur Mulligan, Vincent Carberry and Valentine Doane, with Christene Wood Bullwinkle as accompanist. West Point, where Signor Vegara teaches

many of the officers and their families, will be represented at the concert by M. La Méslee, Col. Echols and Lieut. Russel.

Among Signor Vegara's pupils who are now appearing before the public either in grand opera, concert or oratorio, are: Olive Fremstadt, prima donna; Amelia Rippe, celebrated court concert singer of Germany; Signorina Berta Ricci, prima donna of the Scala, Milan; Teresina Rollieri, with Carl Rosa Opera Company, London, England; M. F. X. Mercier, prime tenore assoluto, Grand Opera, Paris, France; Wm. Beard, the great baritone of Chicago; also Cecil Fanning, Ohio's celebrated young baritone; M. Dupuis, Duff Opera Company; E. Duquette, grand basso soloist of the Jesuit Church, Montreal; Alice Burrows, of Toronto; Corinne Welsh, who gained fame in New York as a concert singer; Albert Parr, celebrated tenor; Ellen Beach Yaw.

Irwin Eveleth Hassell, pianist; Ida Mampel, pianist; William Grafing King, violinist, and Lucy Anderson, soprano, will also take part in the December 3 concert.

Maud Powell and Sibelius.

It is well known that at one of the Philharmonic concerts Maud Powell is to play the violin concerto of Sibelius.

In a brochure on Sibelius, written by Rosa Newmarch, appears the following regarding the said concerto:

"With the advance of years, he has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The violin concerto, op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius' violin concerto, like that of Tchaikowsky, has been pronounced 'impossibly difficult'; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky. Its remarkable originality, and even the new technical difficulties which it presents, will commend this work to virtuosos in search of fresh laurels. The beauty and depth of this music are so well worth revelation that the executant will be more than compensated for the labor and long study it exacts."

The Philharmonic Concerts.

The two opening concerts of the sixty-fifth year of the New York Philharmonic Society will be given in Carnegie Hall on Friday afternoon, November 16, and Saturday evening, November 17. Wassily Safonoff, the eminent Russian musician, will, at these concerts, make his first appearance as the permanent conductor of the orchestra. He reached New York last week, having been delayed in leaving for this country on account of illness in his family.

Out of compliment to Safonoff, the Philharmonic Society has engaged as the first soloist at these concerts his distinguished pupil Josef Lhévinne, the Russian pianist, who will play the Rubinstein concerto, No. 4, in D minor. This will be Lhévinne's first appearance in New York this season. The rest of the program will consist of Beethoven's "Coriolan" overture; Mozart's "Eine Kleine Nachtmusik" for string orchestra, which will be played here for the first time in this form, and Tchaikowsky's symphony, No. 5, in E minor. The Rubinstein concerto, which Mr. Lhévinne will play, was introduced to the Philharmonic Society audiences by the composer on November 16, 1872.



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OLIVE MEAD QUARTET IN GRAND RAPIDS AND DULUTH.

The subjoined press criticisms of the playing of the Olive Mead Quartet in Grand Rapids and Duluth show that this now famous chamber music organization is winning glory for itself, and, incidentally, for the progress of women, in music, as well:

A large audience enjoyed the first artist's recital of the season given at the St. Cecilia auditorium yesterday afternoon by the Olive Mead Quartet. These young women have been called "The Female Kneisels," but it is not too much to say that in this case comparison is unnecessary, for they occupy an independent and enviable place of their own. Miss Mead, the leader, has sunk her identity as a violin virtuoso in the ensemble work of the quartet, but her musical personality and masterly leadership dominate in a way which demonstrates her ability only the more clearly. Her playing was marked with excellent breadth and purity of tone, strength, delicacy and perfect poise. Each member of the quartet is an artist in her own line. Miss Houghton plays a second violin, and Miss North manages her viola with perfect understanding. One of the best features was the playing of the violoncello by Miss Littlehales, who demonstrated in a surprising way the possibilities of this instrument. The first number was made up of four movements from the Haydn quartet in C major ("Kaiser Quartet"), allegro, poco-adagio, cantabile, menuetto and presto. Each was given with perfect musical shading and unity. The second selection was particularly good, the concerted tones resembling an organ. The second number consisted of two characteristic Tschaiowsky compositions, andante cantabile, from quartet, op. 11, and scherzo, from quartet, op. 30, also a canzonetta, from quartet, op. 12, by Mendelssohn. The first of these was the most pleasant number of the afternoon. It is one of the most beautiful things ever written for the violin, and was so perfectly rendered by the quartet that they were obliged to respond to an insistent encore. After the canzonetta they also granted an encore, Boccherini's "Menuett." The Schubert quartet, D minor, comprised the closing number. The second movement was well interpreted and filled with much meaning, while the presto was all that the name implied, full of vigor and marked with delicate fingering.—Grand Rapids, Mich., Herald, October 31, 1906.

The first St. Cecilia artist recital of the present season took place yesterday afternoon, and was given by the Olive Mead Quartet, composed of Olive Mead, first violin; Elizabeth Houghton, second violin; Gladys North, viola, and Lillian Littlehales, violoncello. The quartet played the finest program of chamber music that has been heard here since the Spiering Quartet. The voices of the four instruments were beautifully blended, and there was a unity of tone, clarity of phrasing, and a clean cut precision of attack which gave to their work an artistic value and finished style. Although the quartet played as one instrument, the work of the individual members could be discerned and a high degree of musical scholarship was apparent. Miss Mead, the first violin, is a graceful, fluent player, and an excellent leader. Miss Houghton, second violin, and Miss North, viola, produced the round full tones which gave breadth and beauty to the intermediate parts, but Miss Littlehales' deep voiced 'cello, with its rich, colorful tones gave solidity and beauty to the whole and contributed much toward producing the sonorous organ tones, which was an admirable quality of the quartet. The program was well arranged and opened with the Haydn quartet in C major, which is also known as the "Kaiser Quartet." The clean cut classic beauty and dignity of this composition was revealed to the fullest. The familiar air in the second movement was voiced in a resonant singing tone. The second group was composed of the andante cantabile from Tschaiowsky's quartet, op. 11, and the scherzo from his quartet, op. 30. The rich, colorful beauty of Tschaiowsky was revealed with notable strength and virility. The interpretation was not over feminine but broad and masterful. The exquisite air in the andante cantabile from quartet, op. 11, was played with admirable grace and beauty. This movement was repeated in response to the insistent encore. The Mendelssohn canzonetta was also played with artistic skill. In response to an encore the quartet played the graceful minuet by Boccherini. The final number was the Schubert quartet in D minor, which is in four movements. The quartet gave an excellent interpretation of this splendid old classic.—Grand Rapids, Mich., Press.

Even the enthusiastic devotees of the Kneisels, who have been regretting the failure of that quartet to appear here this season, must have been consoled by the program of the Olive Mead Quartet last evening. As for the rest of the audience of music lovers who filled the auditorium of the Pilgrim Congregational Church, they evinced more enthusiasm in their applause than the conventional moderate warmth usually solicited by the best chamber music concerts. The peculiar fascination lay not alone in the splendid ensemble, the musicianly interpretations and exquisite grace and finish of the playing, but also in the fact that four young women were

shattering the rigid laws of sex limitations laid down in the psychology of aesthetics, and revealing a breadth and power that eliminated sex distinctions, interpreting as satisfactorily the impersonal objectivity of classicism as the more emotional complexities of the modern school. A purity and beauty of tone, a perfection of finish that could stand the test of the simplicity of the Haydn quartet was the first evidence of good faith which was given the audience, and throughout the rest of the program there was not a disappointing moment. The Tschaiowsky andante cantabile, the Mendelssohn canzonetta and the Dvorak American quartet offered a splendid test of the quartet's interpretative versatility. But with all their delicacy and sentiment there was never a trace of the emotionalism that so often characterizes feminine interpretations. The Dvorak was beautifully phrased and colored and left the audience completely under the spell of the Olive Mead Quartet, and hoping that Duluth might have an opportunity to hear them next season.—Duluth News Tribune, November 3, 1906.

NEW BOOKINGS FOR CORINNE RIDER-KELSEY.

Corinne Rider-Kelsey, who has earned the right to be entitled "a celebrated American soprano," opened her season of concerts at the Maine Festivals. Both in Bangor and Portland the gifted singer won new triumphs. The criticisms which she received were no ordinary record of opinions. These painstaking and conscientious musical reviewers were evidently greatly moved by Mrs. Kelsey's beautiful voice and her elevating art. The criticisms have been published, and it is a pity that there is not space for readers to have them over again, for they reflect the truth that American artists, if deserving, are sometimes honored in their own country. Since Mrs. Kelsey sang at the Maine Festivals she has had an appearance with the Heinebund of New York, and here again gained many admirers by her lovely singing and excellent German diction. Mrs. Kelsey has also had an appearance with the New Haven Symphony Orchestra, at New Haven. Some important bookings made for the singer by Henry Wolfsohn, her manager, are as follows:

November 27, St. Louis Apollo Club, St. Louis.
November 29, recital at Appleton, Wis.
December 3, joint recital with Petschnikoff at Terre Haute, Ind.
December 6, recital at Columbus, Ohio.
December 11, Orpheus Club, Cincinnati, Ohio.
December 21, in "The Messiah," at Providence, R. I.
December 26 and 27, in "The Messiah," with the New York Oratorio Society, Carnegie Hall, New York.
December 28, concert in Philadelphia.
December 29, concert in Detroit, Mich.
February 4 and 6, with the Pittsburgh Orchestra and Mendelssohn Choir, in Toronto, Can.
February 12, with the Pittsburgh Orchestra and Mendelssohn Choir, of Toronto, concert in New York.
February 26, in "Elijah," Fall River, Mass.
April 9, Minneapolis, Apollo Club.
April 15, Chicago, Apollo Club.
April 16, Milwaukee, Apollo Club.
May 6 to 20, tour with Chicago Orchestra.

Among the many laudatory comments by the press of Maine concerning Mrs. Kelsey's success is the following:

In the first place, we have seldom heard so beautiful, clear and infinitely sweet a voice as that of Madame Kelsey. It is a voice "chosen," as it were, for oratorio work, and her wonderfully artistic manner of singing is in itself remarkable. It is no wonder that she is considered one of the foremost of American oratorio singers. In her opening aria, the effective, "What Have I To Do With Thee?" Madame Kelsey excelled any singer we have ever heard in this aria. She entered into the spirit of the work and when it came to the end of the aria, where occurs the phrase, "There is no breath left in him," not one in the audience but was spellbound by the wonder of her art. It was singing long to be remembered by Madame Kelsey's admirers in Maine. The dramatic intensity of the scene, following with Mr. Miles, was well sustained. It was in the beautiful aria, "Hear Ye, Israel," that Madame Kelsey won a burst of applause that amounted to little else than a furor. The aria was so beautifully rendered, it seemed as though the "nightingale" was inspired. Chorus and audience felt the inspiration of her song alike.—Lewiston Journal, October 11, 1906.

WISCONSIN CONSERVATORY OF MUSIC.

MILWAUKEE, Wis., November 8, 1906.

The Wisconsin Conservatory of Music will present the first and second recitals of the season next Saturday evening and Sunday afternoon, November 10 and 11, in Conservatory Hall, corner Mason and Milwaukee streets.

The following numbers will appear in the program:

SATURDAY EVENING, NOVEMBER 10.	
Concerto in A minor.....	Bach
Winogene Hewitt.	
Scenes from Childhood, Nos. 1-6.....	Schumann
Miss A. Propp.	
Spring Song.....	Weil
Mary Romadka.	
To a Wild Rose.....	MacDowell
In Autumn.....	MacDowell
Eva Wallis.	
Sonata in F minor.....	Mendelssohn
Allegro moderato e serioso—Adagio—Recitativo—Finale (Allegro assai).	
Belle Scheibe.	
Murmuring Zephyrs.....	Jensen
Carl J. Waterman.	
Reading, An Old Sweetheart of Mine.....	James Whitcomb Riley
Louise Cook.	
Spinning Song.....	Mendelssohn
Laura Kalman.	
Songs from Tennyson's Maud.....	Whelpley
Birds in the High Hall Garden.	
Go Not, Happy Day.	
I Have Led Her Home.	
Ruth Elizabeth Walling.	
Concerto, in D minor (first movement).....	Rubinstein
Herbert Jenny.	
SUNDAY AFTERNOON, NOVEMBER 11.	
Morning Prayer.....	Reinecke
Liedchen.....	Reinecke
Adelaide and Fanny Levy.	
Song Without Words.....	Gurtitt
Rondino.....	Reger
Lillian Wilde.	
Sonatina, op. 36, No. 3 (first movement).....	Clementi
Norma Graettinger.	
Album Leaf.....	Kirchner
Sigrid Hall.	
Hunting Song.....	Schumann
Reba Nelson.	
Klavierstück.....	Schumann
Prelude.....	Handel
Lucy Scarsinski.	
Cavatina.....	Raff
Salina Goelzer.	
Nolette.....	Reinhold
Dora Engelbrecht.	
Folksong, with Variations.....	Kuhla
Gerald Zedler.	
Sonatina, op. 20, No. 1.....	Kuhlau
Antonia Newbauer.	
Melancholie.....	Reinhold
Jeanette Watson.	
Impromptu, op. 90, No. 3.....	Schubert
Martha Lathrop.	
Gavotte, for two Pianos.....	Arr. by Ten Broeck
Bertha Weltge and Margery Burke.	
Romance.....	Reinecke
Valse.....	Reinecke
Kitty Jarvis.	
Variations, in G.....	Beethoven
Bessie Routt.	

Watkin Mills at the Hereford Festival.

Watkin Mills, the English basso, sang at the Hereford England, festival in the performance of "The Messiah." The following excerpts are from two London papers, and one opinion in Birmingham:

Watkin Mills, as the interpreter of the bass music, sang with refreshing solidity of tone and finish of articulation—London Morning Post.

The solos were placed in the hands of Madame Albani, Madame Siviter, Ada Crossley, William Green and Watkin Mills. Of these artists the two last named had not before appeared during the week. Of them, therefore, it is right to say that each sustained his reputation, Mr. Green in the exacting Passion music and Mr. Mills by the broad and generous Handelian style of which he is master.—London Daily Telegraph.

Watkin Mills, who is less heard here than we could wish, was better than ever.—Birmingham Gazette and Express.

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BRAHMS and Browning have more in common than the alliterative relation of their names.

If there are any real opponents of Wagner left, THE MUSICAL COURIER would like to have his name.

THE voice of the musical people spoke last Wednesday. There was \$2,730 in the box office at the Rosenthal debut.

THE Herald tells about another Trilby, who under hypnotic influence "sings with a bass voice." Should it not read "base"?

EVERY soprano has her faults, but no soprano at the Metropolitan has as many faults as the other sopranos in the company think she has.

HENRY T. FINCK, of the Evening Post, has a word to say to singers: "Why are the greatest songs composed in our time—the songs of Grieg and MacDowell—so seldom heard in concert halls? The public would be delighted to hear them; the singers alone are to blame."

RICHARD SPECHT was right when he called Rosenthal the Nietzsche of the piano. Like a musical Zarathustra, Rosenthal has gone high above his fellow creatures in the search for perfection, and has become the Uebermensch of his instrument.

PUCCINI'S "Madam Butterfly" was an unequivocal triumph at the Garden Theater last Monday evening. Let no man say henceforth that there can be no opera in English. Henry W. Savage has settled that point once for all.

JOHN PHILIP SOUSA'S fear has been realized. From London comes the report that "a grand rendering of Handel's 'Messiah' on the gramophone is to take place at small Queen's Hall. The artists who furnished the 'records' are Miss Perceval Allen, Madame Dews, John Harrison and Charles Knowles." There is the "canned music" which Sousa predicted. Embalmed operatic performances and cold storage concerts of all kinds may now be expected at any moment.

EVERY new day emphasizes the Wagner-Strauss analogy. Wagner was first attacked by the critics, then annotated, pamphleteered, explained, elucidated and eulogized by them. Strauss and his "Salome" are going through precisely the same process. Apropos, in Warsaw the music lovers were unable to await the operatic presentation of Strauss' sensational work, so in order to still the popular demand the Warsaw Philharmonic Society gave a "Salome" concert, with the assistance of Frau Herzog, from the Berlin Opera.

POLITICAL conditions in San Francisco have been very bad since the earthquake there. At the present moment a committee of citizens is investigating the corruption charges brought against the municipal government. Pending the result of the inquiry, Mayor Schmitz has gone to Europe for an indefinite stay. Schmitz, it will be remembered, was at one time a violinist and orchestra leader before he became a personage of political importance. Scientists are trying to figure out whether Schmitz's fall reflects discredit on politics or on music.

WASSILY SAFONOFF, who arrived in New York from Europe on Saturday, will be an important figure for the next three years in the work of musical education in the United States. Mr. Safonoff will devote his time, as THE MUSICAL COURIER has previously stated, between the New York Philharmonic Society and the National Conservatory of Music. At the Conservatory this eminent Russian will teach interpretation to a class of advanced piano students, the art of conducting, and will direct the concerts of the Conservatory orchestra. Mr. Safonoff will carry forward the national idea in musical education at a conservatory that has made a fine record in the past twenty-two years. The National Conservatory of Music, founded by Jeannette Thurber, has a charter from the National Government.

Facts and Reflections by the Editor.

The amazing exhibition of science in the contrapuntal C minor symphony structure of Brahms, which was played here three times last week, as will be seen in other parts of the paper, is a delight of the musicians who play it in the orchestras and a joy to the analytical musical mind, which looks upon it as musical substance. While there have been great masters of counterpoint in its application to the highest forms and features of composition—say the inimitable Mozart—yet it is doubtful if any one has surpassed Johannes Brahms in the actually absolute command of musical structure and the vast distribution of the material in illimitable directions through labyrinthic phrases, always finally resolved or discovered by means of the underlying laws in accordance with which they were formulated. While all this is overwhelming from such a viewpoint the question still continues to arise: "But is it beautiful?" It is grand, it is wonderful, it is amazing, it is preponderatingly profound, it is vast and it is dramatic, yet is it beautiful? Was it intended to be what, according to Lessing, we call beautiful? Does it appeal to the silent demands that are part of our imaginative natures? Is it not as Jowett says in the *Phædrus*: "Putting in the place of art the preliminaries of art, confusing art, the expression of mind and truth, with art, the composition of forms"? The achievement gives pleasure to the expert and may be limited to him, but if he is also an artist it cannot satisfy him wholly. We know that there always have been artists who looked upon beauty as a mere conventionalism. Is it not possible that the nature of Johannes Brahms was repulsed by any suggestion of expressing the beautiful in music, thus subordinating it to colossal scientific creation, rigorously erected under an unyielding law of form, which to him appeared as the only solution of the philosophy of art? There is such a thing in art as technical exclusiveness. When we hear Brahms we are compelled to reflect upon it. Why do we not reflect upon it when we hear the Mozart G minor symphony, or the "Messiah," or "St. Paul," or Richard Strauss' "Don Juan," which was played on the same afternoon that the Brahms C minor was played by the Boston Symphony Orchestra last week?

After hearing the Boston Symphony Orchestra the judicious must actually grieve when they listen to certain orchestral concerts given here. The tone quality alone is distressing in comparison. Colonel Higginson has been giving members of the Boston Orchestra superb instruments wherever it was known that a player had an indifferent or defective instrument. At first the Colonel would lend the instrument to the player, and shortly after it was made a gift. The result is that the Boston Orchestra is equipped with instruments of an artistic type, and this is one of the extraordinary advantages of that orchestra—not only the quality of the instruments, but the uniformity of quality.

Many, if not most, of the instruments used by our local picked up orchestras (mere transient bodies, whose members play—because the condition compels them—in theater orchestras, at balls, in restaurants and at picnics) are cheap instruments, as the players do not care to expose the good ones, if they have any; and as the instruments are from all kinds of sources there is no uniformity of grade or type, and hence the orchestral tone is common, rough, uneven and at times even repulsive.

This condition will never be changed until we have here a permanent orchestra, the members of which do nothing but play in that orchestra. That is the only solution.

Henry T. Finck, of the *Evening Post*, has the happy habit of exhuming the late Anton Seidl every time a new orchestral conductor presents himself to New York, and he at once seeks to make comparisons between a dead issue, not even remembered by the present generation, and the new, living issues of the 20th century. Anton Seidl was inured in the Wagner opera traditions and conducted those works satisfactorily to New York, but as an orchestral or symphony conductor he also essayed to win his spurs here, and, with all due respect to the dead, it is an open question whether he succeeded. But let that rest. It must rest, because it belongs to a gone day.

The question is whether it is in good taste to resurrect the departed in order to make an analogy that after all is of no use, and it must remind us of the custom of our forefathers, who also were in the habit of saying: "Oh, my, you think So-and-So is a great singer; you should have heard Steffanoni; there was a wonder, and Catalani. No such singers nowadays." And the predecessors of our forefathers would say to them: "Oh, my, you think Steffanoni and Catalani are great; you should have heard Sontag and Malibran; they were the real things; nothing like them exists now."

Anton Seidl may have been the most marvelous conductor since Benjamin Franklin invented the lightning conductor, but Seidl is not here now. He is a part of the cosmic past and cannot affect the present situation even in reminiscence, for the comparison between his methods and those of the living conductors of the new era is a useless task that can help neither his reputation nor affect that of the conductors, some of whom never even knew of his existence.

Why is it that people find a delight in referring to the public failure of American musicians and American compositions? There are always some failures among the many foreign musicians visiting this land of money and honey every season, but the matter seems to be dismissed and nothing much is said of it. Usually the artist disappears, and then bobs up serenely in Europe and pursues the career. But an American failure ends in immediate obscurity, due to the accentuated reference to it and the peculiar sardonic treatment of the fiasco. As individual reference cannot be made to the frequent instances without cruelty to the persons involved, nothing can be done to point out the instances, and yet there is a suggestion at hand. Why should not these Americans rejected at home go to Europe and try the foreign field themselves and actually secure a test under entirely neutral environment? Failure then would be conclusive and put an end to aspirations in the direction lined out. Failure here at home is never considered satisfactory failure.

Edouard de Reszké is not coming to America to sing in opera under Hammerstein. When the contract was made De Reszké demanded a deposit of \$3,000, which Mr. Hammerstein at once met, and a clause in the contract made it imperative that the balance of the deposit was to be paid at a certain date, and if not conformed with the contract was to be considered annulled and the \$3,000 forfeited. Mr. Hammerstein decided to forfeit the \$3,000 rather than bring De Reszké here, and the reason may be that he was under the impression that through the engagement of Edouard he might, after all, secure Jean, failing which he did not care to have Edouard alone. It is claimed that Edouard's salary was higher than Hammerstein was willing to pay for Edouard without Jean as a member of the company; hence another motive for preferring a forfeit to an engagement. The action is based upon the question of commercial value, which is, after all, the prime factor in every enterprise in which money is involved.

Concertgoers must have noticed in local programs recently an announcement by Steinway & Sons to the effect that they are the official managers of Lhévinne, the pianist, who is to play with the Philharmonic Society next Friday and Saturday the Rubinstein D minor concerto. Lhévinne has proved himself a fine artist, in fact, an artistic nature. The point to be observed is the candid, bold and unequivocal statement made publicly by Steinway & Sons, and their self evident desire to let the world understand that they endorse Lhévinne, through the fact that they are officially managing his tour. And why should this course not be pursued generally? A piano firm in the concert field is supposed to be as competent to select the proper artist to play its pianos as the artist would be competent to select the piano if he had the privilege. Usually that privilege is not granted to him, because without the piano manufacturer he could not appear publicly *en tour*; he could not be engaged to play and he could not exercise his calling. Why not have this candidly expressed to the world as Steinway & Sons are doing it? Certainly. B.



ROSENTHAL, REX.



How describe in tempered phrases, or even in words that flame, the fabulous doings of Moriz Rosenthal at Carnegie Hall last Wednesday evening?

It was the occasion of his New York debut, after an absence of eight years, and he elected to make his return in Chopin's E minor concerto and Liszt's E flat concerto, assisted by the New York Symphony Orchestra under Walter Damrosch. Between the two numbers with orchestra Rosenthal played the Brahms variations on the twenty-fourth violin caprice of Paganini.

The memory refuses to retain separate details of Rosenthal's cyclopean performances.

One's critical pros and cons have gone flying with the rest of the axiomatic junk which sober minded musicians carried to Carnegie Hall.

In the search for a logical beginning of the marvelous tale there is to tell, the mind reels under the delirious impressions that crowd the pen.

After days of sober reflection there may come a time when calm analysis of Rosenthal's art might be possible. At the present writing those who heard him last week will not be satisfied with any printed description of the magical moments they experienced.

On the other hand, those who were not there must hear Rosenthal for themselves, else they will not even understand what may be written about him in the future.

Those of his auditors who had a drop of pianistic blood in their veins have been going about since Rosenthal's concert in a species of waking dream, living in an ever present phantasmagoria of intoxicating tone, phenomenal musicianship and sheer maddening technic.

The majestic first movement of Chopin, in which Rosenthal revealed a myriad of new harmonic and modulatory effects; the poetical romanza, with its haunting beauty of tone and pedaling; the rondo, crisp, pellucid, ravishing, with its thunderclap of octaves at the end; the miraculous sixths in the second Paganini variante; the unearthly agility of the cross-hand passages; the deadly certainty of the yawning leaps over two, or, if need be, four octaves; the speed and resiliency of the wrist and finger repetitions; the irresistible sweep and compelling might of the Paganini finale—suggesting in its grim Germanism and in the vastness of its outline and the enormity of its power nothing less than a Böcklin canvas, a Bismarck facing the opposition of all the world, a tribe of the Gothones described by Tacitus, marching 100,000 strong against the Roman capital—the uplifting fortissimo which was never pounding; the speed which never seemed too fast; and the Liszt concerto—

Adjectives fail where they should come most easily, and the reviewer remains speechless with the things that ought to be said.

Surely the good Abbé Liszt himself would have listened in breathless amazement and pious wonder at the sound and significance of his work under the inspired fingers of Rosenthal, the arch-necromancer of the piano.

Experienced pianists in the audience of last Wednesday gasped when they did not thrill, and trembled when they did not exult.

In the presence of such an epochal achievement as Rosenthal's Liszt concerto, the average keyboard manipulator must have felt as Heine did when he first gazed on Goethe and Gibbon when he glimpsed the Rome of his dreams.

Criticism is completely silenced in the face of such consummate art as Rosenthal's, and he cannot be written about in the same formulas which measure other pianists.

If the others who have been heard here play piano, then Rosenthal plays something else; and if he plays piano, then the others do not. That is a perfectly clear proposition, and the solution rests with the pianists themselves.

We do not analyze the Laocoon in order to enjoy it, or the Parthenon, or the Sistine Madonna, or the Milo Venus, or the Belvedere Apollo, or the "Inferno," or "Hamlet," or the C minor symphony of Beethoven. Let us not analyze Rosenthal either, who as an art manifestation is as unique as any of those other wonders of the world which have never ceased to astonish and to instruct the nations.

The delicacy of Thalberg, the abandon of Rubinstein, the technic of Tausig, and the brilliancy and humor of Liszt are no longer reminiscent symbols of the past; they are living realities of the present, for within himself Rosenthal combines them all.

In the domain that he has made his own he is the king of the keyboard.

EDITORIAL OVERTONES.

The size of the Rosenthal audience was bounded only by the roof of Carnegie Hall; the enthusiasm had no boundaries at all.

Walter Damrosch said after the Rosenthal concert: "The Liszt concerto has never before had such a performance in America, and probably never will have again, unless Rosenthal plays it once more."

Pick up almost any poem at random and see if there is not mention of some kind of music in it.

Following close on the announcement that Harold Bauer and Mark Hambourg are engaged to be married comes the news that Mr. and Mrs. Josef Hofmann are looking forward to—that is, they will become—or, rather—oh, well, Josef is composing a new cradle song for one hand and the soft pedal, and he says it must be finished in about two weeks. This being an age of prodigies, how would it do for some enterprising manager to tour the Lhévinne baby together with—all this is really indecorous, though, and premature besides.

A Stojowski symphony will be given at Cracow this winter. Why not in New York? The composer lives here and teaches at the Institute of Musical Art. He has also written an effective piano concerto, which was performed with success abroad. Is New York willing and Stojowski not, or vice versa?

The advertised duel "à la Rubinstein and Thalberg" will begin next Saturday at Carnegie Hall, with Rosenthal and Lhévinne as the principals and two trusty grand pianos as the seconds. Rosenthal's Mozart-Liszt's "Don Juan" will hardly have ceased to vibrate through the hall in the afternoon when Lhévinne is booked to step onto the same stage in the evening and return the fire of his adversary with Rubinstein's militant D minor concerto. Must there always be odious comparisons? Is it not possible to do homage to two real artists without tearing from the brow of one the laurel with which to decorate the other? The fight between Rosenthal and Lhévinne is fiercer on the billboards and in the fervid mind of the press agent than it is when those two splendid pianists meet. Lhévinne went to the artists' room at Carnegie Hall after the Rosenthal recital last Wednesday and everybody ducked out of range. After a friendly greeting, both men reached for their hip pockets. Then it was that Lhévinne expressed his admiration for his brother artist in a warm and winning way which went to the hearts of

all who heard it. Each confessed to the other that his hip pocket contained only a handkerchief. Lhévinne henceforth is a great man in the estimation of several persons who had previously considered him only a great pianist.

Charles Steinway was one of the interested box listeners at the Rosenthal debut.

Reger's new "Serenade"—just brought out at a Gürzenich concert in Cologne—lasts forty-five minutes to a dot. Too long for a serenade. The lady might take cold.

The double performance of the Brahms C minor symphony last week recalled the threat of a certain prominent Italian composer that he intends to set it to music some day.

Rosenthal's encores were Chopin's F major prelude, Henselt's "Wiegenlied," Chopin's D flat valse in the player's contrapuntal arrangement, Strauss-Rosenthal's "Blue Danube" waltz in bewitching paraphrase, Chopin's A major prelude, and the same composer's "Berceuse."

De Pachmann will play at his London recital on November 17, "Six Valses," by Walter Imboden.

Siebeking has dedicated a "Berceuse" to Arthur Hartmann, which that violinist is playing on his present American tour.

A rich American composer is as rare as a woman who stutters. Did you ever meet either?

Rosenthal denies that he ever made the malicious joke attributed to him in last week's "Variations." He writes that he is a friend and admirer of Robert Fuchs and would never poke fun at his compositions, for which he entertains both love and respect. The joke is herewith recalled, and credit withdrawn from Rosenthal. But it sounded so like him!

Piano advertising is all wrong. Why say: "Digito Uses The Umptyum Piano"? Why not tell the truth and announce: "The Umptyum Piano Uses Digito"?

Europe is stealing all our music-students from us. It would serve Europe right if we refused to take some of them back.

The "Don Juan" fantasie next Saturday afternoon at Carnegie Hall. Got your seats?

THE CANTATA PRIZE OF \$500.

It will be seen in the advertising columns of THE MUSICAL COURIER that the well known firm of Strawbridge & Clothier, of Philadelphia, one of the large department houses of this country, and one of the oldest and most renowned, is offering a \$500 cash prize for the best original score of the "Goddess of Liberty" cantata, the libretto of which will be forwarded to applicants. A Board of Judges will be appointed to decide the competition, and on or before the 1st of February, 1907, all the manuscripts must be in hand.

This proposition of Strawbridge & Clothier is unique, from the fact that it applies to all American composers and does not limit itself to the immediate territory in which this firm does its most extensive business. It is, therefore, in the shape of a patriotic appeal or a patriotic stimulus, calling forth the best energies of American musicians and composers to show what they can do in the shape of a cantata for chorus, orchestra and solos, based upon this libretto. The subject itself is inspiring, and the elements of it should give sufficient consideration to those who look forward to some kind of an opening that will enable an American musician to come before the public under important auspices, for the one who gains this prize will certainly secure a national reputation at once.

Besides this, there is no doubt that those manu-

EIGHTH & MARKET STR.
PHILADELPHIA

Nov. 7th, 1906.

"Musical Courier,"

New York City.

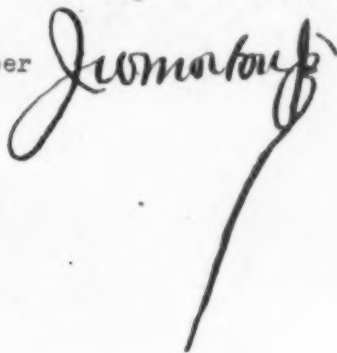
Gentlemen:-

It gives us pleasure to inform you that our \$500 prize announcement, published in the "Courier," has brought us very satisfactory results, whereby it is made evident that the "Courier" reaches the class of musicians to whom our announcement appeals.

Very truly yours

Strawbridge & Clothier,

per



scripts which do not receive the prize, may still be accorded such merit by the judges that their value will be established thereby, and the composers may be able to dispose of these manuscripts to publishers. Altogether, there is a great deal of force in this proposition and it covers an immense field for the American composer. The cantata is not a rigorous form; it gives all kinds of latitude for freedom of writing and for liberal means of composition. The limitations are not those of strictly formulated composition, and therefore an American composer especially can give himself a freedom of action and of work that might enable him to bring forth excellent results. In the way of a suggestion, we might say that some of the national airs could be incorporated under certain forms and styles.

There are several hundred American composers who could and should and will compete for this prize, and the great thing about it is that even if the first prize is not gained, the fact that the other compositions might be recommended because of their merits, gives others than the winner a chance for publicity and for advancement that is very rare.

THE DEFECTION OF SPANUTH.

Some of the daily newspaper criticism of Rosenthal's debut last Wednesday amused the local music lovers when it did not sadden them. Not that anything was written about Rosenthal which might in any way detract from his superlative greatness. That would be impossible—and had it been written, it would not have been believed by any one who was at the concert and saw and heard for himself what marvelous musical deeds were performed there by

the supreme ruler of the keyboard. However, the stupid passages which crept into some of the criticisms should be recorded, merely as a proof that THE MUSICAL COURIER's prophetic powers were once again vindicated most brilliantly. This paper predicted when August Spanuth, of the Staats-Zeitung, left New York for good last spring, that there would be dire confusion in a certain critical clique this winter which had been in the habit of receiving information from him regarding music in general, and piano-playing and piano compositions in particular at our local concerts. Some of the notices of the dailies last Thursday morning bore out eloquently the truth of that assertion. The helplessness of several of the critics, as exemplified in their reports of what happened at the Rosenthal debut, was downright pitiful. For instance, take the case of the Tribune report. It stated that: "Rosenthal sought utterly to confound his listeners, using for the purpose two of his old show pieces, Chopin's C sharp minor waltz, with his own scintillant adornment, and his transcription of the 'Beautiful Blue Danube' waltz, in which the pretty melodies of Strauss are suffocated under coruscating embellishments. It was all very wonderful, and the audience listened in breathless amazement, without real profit."

In the foregoing quoted paragraph there are four distinct and separate statements, and all four of them are wrong! Surely a brilliant showing!

The valse played was not the C sharp minor, but the D flat. Any boarding-school girl—or August Spanuth—could have pointed out the Tribune man's mistake to him. To know the proper key of the

"Minute" valse belongs to the A B C of music.

Statement No. 2 is another error which Mr. Spanuth could have saved his colleague easily from making. In the Strauss "Beautiful Blue Danube," Rosenthal did not "use one of his old show pieces." The paraphrase which he played was brand new, and written especially for his present American tour.

Statement No. 3 is an admission that the Tribune's representative has a faulty ear, for the melodies of Strauss were not only beautifully clear and absolutely distinct to a musical ear when they were done singly, but also when they were played two and three at a time in contrapuntal union! But it is more than likely that the Tribune critic was misled by this very circumstance, because only a musician can hear and follow two melodies when they are given in conjunction.

Statement No. 4 is the most serious of the quartet, for many of the Rosenthal auditors have referred to it rudely as a lie. How can the Tribune critic take it upon himself to say that the audience listened "without real profit"? There are several thousand persons who are prepared to say that they did profit—and if only one listener in the audience profited, then the unqualified statement in the Tribune is not true. The critic should have said that he himself did not profit. That would have been believed, for obvious reasons!

The Times expert also objected to the "Blue Danube" paraphrase, which he found to suffer from "a treatment that quite overlaid and obscured the irresistible grace and beauty of the composer's ideals." If Mr. Spanuth had been at the concert he might have explained to the Times adjudicator that it is impossible to play Strauss waltzes at a concert in the simplified piano arrangement made from his orchestral scores and contained in the familiar "parlor albums." However, it is possible that the simple souled Times critic prefers his Strauss waltzes in that version. There is no disputing tastes.

The World writerlet announces that one of Rosenthal's encores was "an arrangement of the Chopin F major prelude." The Press heard nothing of the "arrangement," and says explicitly: "As an encore after the Chopin concerto (his first number), Rosenthal gave Chopin's prelude in F, op. 28, No. 23."

Both the World and the Press are off the scent. What Rosenthal really played was the Chopin F major prelude, which modulated without any pause into the Henselt berceuse—a phenomenon which it would have been child's play for Mr. Spanuth to explain to his brother critics.

The Philharmonic Society's advance notices to the press contained the information (a misprint, of course) that Tschaiakowsky's "fifth symphony in D minor would be played at the first concert." Promptly nearly all the local daily critics published the notice as they had received it. Mr. Spanuth could have told them that the fifth symphony of Tschaiakowsky is in E minor.

One paper referred to the new Boston Symphony leader as "Dr. Carl Muck, of Dresden," when all the world is aware that he was born in Darmstadt and has been one of the leading conductors at the Berlin Opera for the past fourteen years. Mr. Spanuth would have known that, of course, as the Staats-Zeitung is a German paper with a Berlin branch office.

Perhaps the most amazing and amusing blunder of all is that into which the Times magistrate fell on the subject of Dr. Muck and his conducting of the Beethoven C minor symphony. The following excerpt contains that familiar "break" of the fledgeling critic, when he contradicts in one sentence at the end of his notice all that has gone before:

There can only be praise for his readings of the several numbers of his program. The performance of the symphony was an admirable one, full of the spirit and robustness of the music, elastic in tempo, minutely shaded in nuance, with all its climaxes and contrasts skillfully prepared. It was not a

(Continued on page 28.)

The Rise, Development and Triumphs of Wm. Knabe & Co.



KNABE is a name that has figured conspicuously and honorably in the annals of the piano industry in the United States. The chronicles of this branch of art, for piano making as developed by modern processes, controlled by existing high ideals and advanced by stimulating rivalry, undeniably is an art, would not be complete without a Knabe chapter. It must, however, be a long chapter to record the many proud achievements of this old and honored house. Even a bald recital of facts touching the rise, development and triumphs of William Knabe & Co. would constitute a long

and interesting chapter. No history of piano making in the United States, however, has yet been written, despite the abundance of material that awaits the historian and biographer. The prepara-

tion of such a work should prove a fascinating task. Who will essay it?

Sixty-nine Years Ago.

In 1837, when the house of William Knabe & Co. was established in Baltimore, there were, in the United States, few makers of high-grade pianos; indeed the industry was in its infantile state. No person then living, no matter what his prescience might have been, could possibly have forecasted the astonishing growth of this industry. None could have foreseen the great multiplication of piano factories, the many vital improvements in the piano, and its steady development along artistic lines to the high position it now holds. Even the most extravagant optimism of that day never would have dared to prophesy that sixty-nine years later, in the year 1906, upward of 300,000 pianos would be made and sold in the United States. Nor could the original Knabes themselves have dreamt of such a career as their descendants were destined to enjoy.

William Knabe I. began to make pianos sixty-nine years ago, and by conforming to a high standard, established a precedent by which his followers of his name have always been guided. He was animated by an unquenchable ambition to reach the highest pinnacle. Nothing less than supremacy satisfied him and his co-workers. This same spirit has controlled his sons and grandsons. The torch of ambition, which lighted the pathway of the first Knabes, is burning today with its pristine brightness.

A Musical Messenger.

It is a trite saying that music is the universal language. All civilized peoples understand its voice and realize its subtle power. Even the untutored savage is not insensible to sounds. An able essayist has said: "From the rude beating of conch shells, by which the South Sea Islander makes the weird music that urges him to battle and to slaughter—from this, to the rippling sweetness of a Knabe piano in the home of the cultured, is a long, long step—a span from the primitive to the perfected. But it illustrates the power of music and its dominating influence. It has developed that the need for music is paramount; that man, as he grows in civilization and becomes more in touch with elevating and refining influences of life, craves music and its ministrations. He has passed from the era of the conch shell and the tomtom. He has a home, and the music that he craves must come from the home and be a part of it."

The piano, more than any other musical instrument ever invented, fulfils this mission. It has been a musical messenger. It has been a powerful factor in stimulating a love for music. It has done more than all other musical instruments in the development of taste. It has been a great educator. And yet its beginning was crude. The early pianos lacked the beauty of tone, the beauty of workmanship, the chromatic fidelity of the piano of today. Later the possession of a piano was a luxury, and none but the rich could afford to possess one. But if the cultivation of musical taste devolved on the

piano, and the piano fulfilled its mission by bringing music into the home, and in that way building up a keener appreciation of music to thousands of persons—yet this was not all that the piano has done. A highly attuned musical taste demands a piano of exceptional tonal beauty. Merely because a piano is a piano will not suffice. With musical education has come musical discrimination—the discrimination that makes the buying of the highest type a matter of duty; and the name Knabe naturally suggests itself, for into its makeup goes everything that means *best*. If it were possible to make a better piano, the Knabes would make it. Expense, time and labor mean nothing where premier quality is the end in view. Nothing has been spared, nothing stinted or skimmed, to make the Knabe piano the one piano which stands in an exclusive class. Verily, the Knabe has been a musical messenger.

Three Generations of Piano Makers.

In his luminous and profound work on "Heredity," Sir Francis Galton sustains the hypothesis that certain talents, inclinations and traits are transmitted from father to son and from son to grandson. He records instances of distinct talents run-



THE KNABE BUILDING.



FRONT DOOR OF THE MAIN WAREHOUSES.

ning through two and three generations. The remarkable family of Guarnerius, violin makers of Cremona, affords an illustration for Galton. He need not, however, go so far back into the past for a family to prove his theories. Here in America he could have found a family which could much better serve his purpose. William Knabe I. possessed great talents for piano making. Proud, indeed, was he of his mechanical skill and knowledge of tone. His knowledge of acoustics was wonderful; his love of detail and his painstaking care marvelous. He established a precedent, set his standard high, and bade those who came after him to abate not one jot from the plane of high-class endeavor which he made as fundamental in the art of piano making. The sons following him adopted his precepts and fashioned as he fashioned, keeping pace, however, with the progress of the day, adding here and there as mechanical ingenuity suggested, and building with one end in view—the artistic. The grandsons of the founder (Ernest J. Knabe, Jr., and William Knabe III.) took up the work of building a great business and perfecting a great instrument. Uninterruptedly, for sixty-nine years, the Knabe family has gone forward holding true to the piano ideals of the founder—placing the standard high and keeping it high—making it *best* and keeping it *best*.

Each year has witnessed the public faith of the Knabe piano more firmly entrenched than ever, for built in every piano, so it is a part and parcel of its makeup, are the principles that have been handed down from generation to generation, until today the Knabe is the embodiment of the thought, the work, the achievement of three generations of piano makers.

The present members of the firm, Ernest J. Knabe and William Knabe, are grandsons of its founders. While venerating their illustrious ancestors and appreciating the Knabe traditions, they live in the present and are intensely modern in their ideas. Upon their shoulders the whole institution rests. Upon these young men devolves the management of the vast enterprise. They possess the same qualities which distinguished their father and grandfather, and which will enable them to perpetuate the honored name. They have made a profound impression upon the world of business and the world of music. Sagacious, progressive, forceful and possessing infinite tact, they are wonderfully equipped for their life work. Before they arrived at man's estate they had a full realization of the great responsibilities resting upon them. They were quick to see and take advantage of the changes which from time to time have taken place in the piano industry. They



CORNER OF THE MAIN ART ROOM.

have been in close touch with its development. While adapting their methods to existing conditions, they have never swerved from the course pursued by those who laid the foundations upon which so magnificent a structure has been reared. These young Knabes, with sound minds in sound bodies, scarcely have reached the zenith of their powers. As proud as have been their achievements, it is reasonable to assume that their most glorious triumphs are before them.

What "Artistic Piano" Means.

No word is oftener misused with regard to pianos than that of "artistic." It should have a definite, an unequivocal meaning, and yet it is bandied about flippantly and applied to cheap and unmusical instruments, which are made to sell, not to play. One of the very first American pianos to which the adjective "artistic" was appropriately joined was the Knabe, and this was many years ago. There is no compromise in the Knabe piano between commercialism and the fixed artistic standard. One is positive, the other negative; one must dominate, the

other yield. Break the compass, lose the polar star, invite every temptation of cheap labor and poor materials to lower the cost—that is compromise. It may do for the manufacturer who has drifted aimlessly "under the great circle" without a fixed star in his horizon, but not for the manufacturers of the Knabe. Three generations ago the founder of the firm of William Knabe & Co. set an artistic standard. It was high—high as human aspiration is allowed to reach, for he conceived the ideal in pianos. The Knabe conception was realized. It was a victory such as the modern world of research and invention has had few instances to record. The achievement of William Knabe, if in but one instrument, one perfect musical wonder, would have been of import. Some one has drawn an analogy to the creation of an epic, the building of a cathedral, in that an ideal, once attained, can never be destroyed. At any rate, the perseverance, skill, inventive genius and profound knowledge of the first Knabe has linked the name inseparably with the best history of the piano.

But there is more. To this artistic standard the founder gave not only his name but the quality of his own character, and the ideal became then and there the fixed artistic standard of the house, dominating the lives of two succeeding generations. The energy and talent of thousands of employees through nearly three-quarters of a century have known its relentless mastery.

It is said today that no more could a \$20 gold piece leave the United States Mint deficient in weight or purity than could a Knabe piano go forth into the world failing of its standard in the slightest degree. Now, as formerly, each piano is built with the same conscientious and patient care.

The makers of the Knabe piano know their instrument costs more to build, and a great deal more, too, than almost any other piano on the market today. No one disputes the fact that both the finest domestic and foreign wood veneers appearing upon the market are for the firm of Wm. Knabe & Co. They are known to the trade as buyers exclusively of the "extra qualities"—veneers too fine and too



VIEW IN ONE OF THE ART ROOMS.

costly for any other piano maker to think of for a moment.

The "artistic piano" may not be considered from the commercial point of view. It is not a mere commodity. To deserve the appellation of "artistic piano" it must be a work of art and science. Every component part must be of the best. It must be in every little detail, as in the ensemble, a perfect production, and hence it must be constructed regardless of cost. Granted scientific and artistic ability in the personnel of the factory direction, a determination on the part of the manufacturer to produce only the highest type of piano, ample capital to maintain a complete manufacturing plant, an adequate supply of the essential materials, and an array of well filled lumber yards (the latter indispensable, to the end that every piece of wood entering into its construction may have the years of seasoning requisite for the attainment of durability and proper acoustic results), the production of an artistic piano is possible. The Knabe piano perfectly represents in concrete form the result of the highest type of the foregoing conditions.

A Medium for Great Artists.

Soon after the musical movement in the United States started a few of the piano manufacturers began to employ distinguished pianists of Europe to exploit their instruments in concerts. The house of Knabe was among the pioneers in this enterprise. The same generosity which now characterizes this institution distinguished it years ago, when some of the most eminent musicians of the Old World were induced to cross the Atlantic. Even before the house began to import famous pianists from abroad, the foremost artists in this country were playing the Knabe piano in public. Among these were Gustav Satter, L. M. Gottschalk and Chevalier De Kotski, to be followed later by Xaver Scharwenka, Helen Hopekirk, Alfred Grünfeld, Max Strakosch, Carreño, Godowsky, Weiss, Arthur Rubinstein, Slivinski, Stavenhagen, Rive-King, Toselli and many others.

Then came, from Germany, d'Albert, who made a successful tour, and before sailing for home, said: "From fullest conviction, I declare them to be the best instruments of America."

And followed the renowned Von Bülow, who, at the end of his American tournée, said:

"Their sound and touch are more sympathetic to my ears and hands than all others of the country. I declare them the absolutely best in America."

And then came Sauer, who wrote:

"The opinion expressed by my friend, Dr. Von Bülow, was not alone confirmed, but even surpassed."

And soon followed the Russian Tschaikowsky, greatest of symphonic writers since Beethoven, who thus voiced his praise:

"Combines with great volume of tone, rare sympathetic and noble tone color, and perfect action."

The beautiful Carreño, after her tour, said:

"My expectations as to the Knabe pianos were even surpassed by the reality."

Hambourg, a Titan among modern pianists, thus expressed his admiration:

"A pianist having such a wonderful instrument under his fingers is able to express his innermost thoughts."

One of the most eminent of living musicians—great as composer in all forms, as conductor, organist, pianist—Saint-Saëns, of France, is now in America for the first time. For his presence here the public is indebted to the liberality of the firm of William Knabe & Co. The fact that this distinguished foreigner was brought here by this house speaks volumes for its enterprise and discrimination, and the alliance between the famous Frenchman and the Knabe institution should mean much for the Knabe piano. Again is its character as the "artistic piano" vindicated, and is added reputation conferred. And it is definitely to the point that

Saint-Saëns finds the Knabe piano a perfect medium for communicating his musical thoughts to his audiences. This fine spirit of enterprise, which brings to these shores the most symmetrically developed musician of the present century, is in concordance with the liberality which always has actuated the Knabes. Saint-Saëns' present visit will exert a lasting and far-reaching influence and redound to the honor of the house of Knabe and the glorification of its piano.

For many years, since the days of Vieuxtemps, Sivori and Ole Bull, the Knabe piano has been the favorite with violinists. These used it in their tours. And years later it was preferred by such violinists as Sarasate, Sauret, Musin, Ysaye and Kubelik. Naturally the great singers, too, have preferred and used it because of its vocal attributes. Among many others these have employed the Knabe on their concert tours: Nordica, Scalchi, Annie Louise Cary,

Melba, Minnie Hauk, Pauline Lucca, Lillian Russell, Ilma De Murska, Clara Louise Kellogg, Campanari, Van Dyck, Edouard de Reszké and many others.

Is any further proof needed to substantiate the claim that the Knabe piano is the artists' favorite?

The Knabe Situation Today.

Anyone who has watched the recent development of high-grade piano making, cannot fail to have observed the strides made by the house of Knabe. Only a few weeks ago this paper published a long illustrated article, showing the conspicuous part played by this firm in the Baltimore celebration. This cost the house upward of \$15,000. The matter of expense, however, never is considered by the Knabes when they set out to do anything they deem necessary. Another event that followed on the heels of the Baltimore parade was the opening of the



VIEW IN MAIN WAREHOUSES.

new Knabe Building, in New York. This imposing edifice, which in its entirety has been leased by William Knabe & Co., is situated at the corner of Fifth avenue and Thirty-ninth street. The accompanying pictures show the exterior and interior of the building. They give the reader a good idea of the spacious and elegantly furnished warerooms. Neither verbal nor pictorial description, however, can adequately portray the sumptuousness of the furnishings, the quiet elegance of the garniture; nor can they reproduce the atmosphere of art of this "Piano Palace," as an appreciative woman called it.

As one approaches the building from either side of Fifth avenue, he gets a glimpse of the window decorations, which are decidedly attractive. All along the Thirty-ninth street side of the store the large show windows are decorated with rich silk of exclusive pattern with vertical divisions, upon which have been appliquéd Empire emblems. The garniture of the warerooms conforms to this school of decoration, the details being charmingly carried out. Every detail is architecturally and historically correct, and the color scheme is a delight. The entire space between the large glass windows is paneled in green silk and decorated with gold figures. The other side of this panel consists of mahogany pilasters with gold tops and pendants. There are beautiful emblems depicting a variety of musical instruments in dull gold pending from the top of the panels.

The general color scheme of the room is green and gold, most artistically blended. The walls throughout are hung with rich silk. The decorators have been very successful in the production of the old ivory tone of the ceiling. The most striking feature, however, is the row of solid marble columns. The height of these columns is about 15 feet. For a distance of 5 feet from the floor these columns are in dull gold. The Empire torches containing electric lights, which are fastened to these columns, are exceedingly handsome and unlike anything else to be seen in any other building in New York.

The decorative scheme of the ground floor is unusual. The visitor, as soon as he enters the portals, realizes that he is in an atmosphere of art. There is something distinctively aristocratic in the tout ensemble. Refined taste is disclosed in every detail. From an architectural point of view the ideas are correct, exemplifying the finest achievements in decorative art. Every feature conforms to the Empire period.

The author and finisher of the decorative scheme which makes this building an art temple, almost incomparable in its elegance and its sumptuous furnishings, is C. P. H. Gilbert, the distinguished architect, who received a commission from William Knabe & Co. to carry out his ideas without regard for expense.

Adjoining the main salesroom—which is one of the largest retail piano warerooms in the United States—are several smaller rooms, separated from the main floor by sound proof walls. The decorators have not entirely finished their work, and there are several incomplete sections in the room. The work, however, will be completely finished within a few days.

The display of pianos in these warerooms and parlors is impressive. In the beautiful cases in which these instruments are enclosed does art find a medium of expression. The case, hitherto regarded as a mere outward covering for the mechanism it encompassed, is now raised to the dignity of an art creation. It is opportune to mention just here that to Knabe & Co. belongs the credit of breaking away from the trammels of conventionality, and of making piano cases reflect art in its truest phases—of combining carved woodwork and delicate painting in rare and beautiful forms.

To fittingly display these examples in art piano cases, Messrs. Knabe & Co. have devoted a superbly fitted salon in their warerooms, where they will esteem it a privilege to show to all music lovers and

art critics the unmatched productions of modern endeavor along lines hitherto untouched, and it will richly repay any one of esthetic taste, who can differentiate between the commonplace and the artistic, to visit these warerooms. Here he will find grand and upright pianos in great variety. All schools of piano architecture are exemplified.

As Mr. Mayer or Mr. Cox will explain:

"One result of the introduction of art cases into the building of pianos has been the settlement of taste as exemplified in the music rooms of so many homes. Effects are studied out, harmonic wholes are aimed at—contrasts avoided. A piano of the Colonial type placed in a room, the general effect of which is of the Renaissance period, would be as out of place as a piano of rococo style in a severely plain room modeled on Colonial lines. Messrs. Knabe & Co. manufacture piano cases to accord with the prevailing furnishings and decorations of the room in which they are to be placed. The artistic effect is thus heightened and intensified, and room and piano help make each other all the more beautiful. This department has become important."

To give an idea of the contents of the warerooms the various styles should be enumerated. Here are examples of the Flemish, old and new; the Dutch, the Chippendale, the Sheraton, the Watteau, the Vernis-Martin, the Louis XIV, the Louis XV, the rococo, the Louis XVI, the Renaissance, the Empire, the Romeo and Juliet, l'Art Nouveau, and the birdseye maple decorated. These, of course, are the creations of painters and artists in woodwork and as truly art products as the canvases of master painters or the figures of master sculptors. They illustrate the most modern phase of piano building. It seems that they express the last word in case ornamentation.

The New York warerooms are managed by Ferdinand Mayer, who, before joining the Knabe forces, had been with the Weber Piano Company seventeen years, and H. Clifford Cox, who was for years in charge of the retail department of Steinway & Sons. Both of these gentlemen are stockholders in the Knabe firm. Mr. Mayer's record has been an honorable one, of which he is justly proud. Mr. Cox, of a later generation, has given ample evidence of his originality of thought and vigor of action. There is no friction in their administration. Working together harmoniously, they accomplish the best possible results.

The new Knabe Building already has become a veritable Mecca for pianists, teachers and singers. The location peculiarly fits it for a musicians' rendezvous. The Knabe firm, always liberal to teachers who advocate its interests, recently has adopted a still more generous policy toward them. The musical atmosphere here is wholly different from that which pervaded the other warerooms which Knabe & Co. have conducted in New York before.

Said Mr. Cox regarding the location of the new warerooms:

"Confirmation of the wisdom of our move uptown is shown by the large carriage trade in front of the door. Premising an artistic instrument to dispose of, it is easy to sell a piano amid such elegant surroundings."

This new building, fitting repository for the beautiful Knabe creations, is the concrete expression of that splendid spirit of enterprise which animated the founders of the house, and which still inspires those upon whom its management now devolves.

KATHERINE GOODSON, the English pianist who is coming to America to play for the Boston Symphony Orchestra in January, has decided to use the Mason & Hamlin piano. Miss Goodson is an artist of rare accomplishment, beautiful touch, and splendid tone. She has played in concerts abroad under Nikisch, Steinbach, Wood, Chevillard and Colonne, and has, of course, given many recitals also. Miss Goodson will be certain to create deep interest here.

THE DEFECTION OF SPANUTH.

(Continued from page 23.)

"Wagnerized" version, even in the treatment of the "motto" or detached theme with which the symphony opens; nor does Dr. Muck seek for inner voices in the orchestration to be exploited at the expense of the symmetry of the whole. He is not afraid to let the more powerful instruments of the orchestra be heard powerfully when occasion requires; yet he has a sense, if not the highest sense, of balance of orchestral tone and beauty of orchestral color. He did nothing startling in the symphony, for there is nothing startling to be done by him who is only for eliciting its beauty and who holds to the text and its plain mandates. But it seemed, at last, with all the skill expended upon it, that it was not a performance that imparted everything the symphony has to say.

What else was there to say if the performance was "admirable," "full of the spirit and robustness of the music," "elastic in tempo," "minutely shaded in nuance," with "climaxes and contrasts skillfully prepared," the "symmetry of the whole preserved," its beauty "elicited," and "its text and its plain mandates" held to. What more, in the name of common sense, was there to do with the symphony, and why did the Times objector not explain what the Muck version lacked.

Oh, Spanuth, Spanuth, how they miss thee! Why not employ a Christian science device and give them absent treatment during each New York concert?

GABRILOWITSCH IN CHICAGO.

(By Telegraph.)

NOVEMBER 12, 1906.

Gabrilowitsch had a tremendous success here, playing before an enthusiastic and sold out house, and receiving encore after encore, until the climax resolved itself into a veritable storm of applause.

C.

Dr. Otto Neitzel's Versatility.

Vivacious American Woman—Dr. Neitzel, is there anything that you do not know or cannot do? You are a musician, a pianist, a composer, a critic, an author, a teacher, a humorist, a lecturer, a philosopher and a linguist—

Dr. Neitzel (embarrassed and smiling blandly, interrupting the lady)—Yes, and a bicyclist.

Bispham in England.

(By Cable.)

LONDON, November 13, 1906.

To The Musical Courier:

David Bispham opened in Liza Lehmann's "Vicar of Wakefield" last night at Manchester, and scored a huge success for himself and for the work. Both will come to London in December. KING.

The San Francisco Argonaut stands sponsor for this:

A lady once asked Pierpont Morgan if he had ever heard the Gregorian music that is sung in the Sistine Chapel in Rome. "I have," Mr. Morgan said. "And how did you like it?" the lady asked. "Those chants, you know, are said to be sung to the tunes which were used in David's time." Mr. Morgan smiled. "I could never understand till now," he said, "why Saul threw his javelin at David."

A program given this week in London by Rafael Navas, a young Spanish pianist, is so unlike the usual sort of thing that it is herewith quoted in full:

Etude (Carillon).....Liapounow
Au Jardin.....Balakirew
Third Scherzo.....Balakirew
(First performance.)

Thème et Variations.....G. Fauré
La Poste.....Vincent d'Indy
Rêve.....Vincent d'Indy
Masques.....Debussy
Sonatine.....Ravel
Lutins.....Aubert
Etude Symphonique.....Pierré
(First performance.)

Evocation.....Albeniz
El Puerto.....Albeniz
Trois Aires Espagnols.....Granados
(First performance.)

PHILADELPHIA.

PHILADELPHIA, Pa., November 10, 1906.

The past week has been very interesting to orchestral music lovers. Conductor Scheel is gradually unfolding his promised novelties, and the concerts, particularly the Friday afternoon public rehearsals, are popular. For the afternoons of November 2 and 9 the entire house was sold out; the soloists of these two occasions were Galski, soprano (November 2), and Harold Randolph, pianist (November 9). On November 9 and to the fourth symphony (romantic) in E flat major, by Anton Bruckner, was played for the first time at these concerts, and may in a sense be called one of the novelties.

The concerts of November 16-17 will be devoted entirely to Beethoven. The "Eroica" symphony, the "Leonore No. 3," overture, op. 72, and concerto in G major, op. 58. Dr. Otto Neitzel pianist.

Harold Randolph's interpretation of the Henselt concerto in F minor, op. 16, was most gratifying to one's artistic ideas; from a technical standpoint it was superb. Mr. Randolph was recalled many times.

On November 5, at the Academy of Music, the Boston Symphony Orchestra, under the baton of Dr. Carl Muck, played the first program in the series of five concerts booked for Philadelphia. The interest in the Boston Symphony Orchestra was greatly enhanced through expectancy of its new conductor and anticipation was amply fulfilled. In the program of four numbers—Beethoven's symphony, No. 5, in C minor; Wagner's a "Faust" overture; a "Siegfried" idyl, and prelude to "The Mastersingers"—Dr. Muck, through his virtuosity, his fine and discriminating technic in conducting revealed the beauty and poetry of the individual numbers, making of them veritable narratives, incisive, dramatic, appealing, whichever the mood or character his exact and exquisite phrasing, contrasts, tonal and rhythmic, and thorough knowl-

edge of the minutest detail of the score, gave the impression of a master interpreting a master. Dr. Muck was most warmly and enthusiastically received, being recalled many times.

Arthur Whiting gave a very interesting lecture on the use of the damper pedal, at the Orpheus Club rooms, on November 7, under the auspices of the Philadelphia Music Teachers' Association. The audience embraced many of the representative teachers and students of piano playing, who enjoyed delightful suggestions of the possibilities of the damper pedal demonstrated by many excerpts from a varied program. Mr. Whiting gave delicate and charming musical tidbits and glimpses of tonal coloring, a la impressionist, that were very entrancing. Fundamentally, to use the pedal with understanding and effect a knowledge of harmony is absolutely necessary to the extent, at least, of a knowledge of chords, their interrelationship and natural resolutions. This is the primary step to the proper use of the "soul of the piano." A simple way to acquire the technical use of the damper pedal for legato effects, for those who may not wholly understand the syncopated use of this pedal, is to take the scale of C major; play C and put down the pedal, hold it down until D is played, when immediately (as D is played) lift it up and put it down again, changing it as quickly as possible, on the principle of "note, pedal." By playing the whole scale, changing on each note in this way, one becomes very familiar with the idea, and later may substitute a chain of chords, and ultimately modulations, with a perfect legato.

S. Wesley Sears played the third organ recital in his winter series at St. Clement's Church, on November 6. The program, which was interpreted in a masterly manner, was as follows: Concert overture, H. A. Fricker; andantino, César Franck; "Meditation," Franz Aloys

Klein; andante cantabile, Widor; fugue in E flat (St. Ann's), Bach; melody in D minor, S. Wesley Sears; "March aux Flambeaux," Guilmant. The audience, which always numbers many of the representative organists in the local field, and innumerable students and music lovers, was delighted with the skilled performance of this very talented organist. Mr. Sears was assisted by Henry Hotz, basso, who sang Gounod's "Hold Thou My Hand" and Bischoff's "Rest," with fine effect.

Marie Zimmerman will be the soloist with the Philadelphia Orchestra on November 15, at Wilmington, Del. Madame Zimmerman has a Western tour of ten weeks booked beginning in March.

Perley Dunn Aldrich will give the second in his series of Morning Musicales, at the Acorn Club, on November 17, with selections from Schubert and Schumann.

Adele Fabiani, teacher of voice and piano playing, announces a musicale for November 15. Signora Fabiani, a very cultured and talented musician, is an acquisition to the Philadelphia musical circle. Practically a newcomer to the professional field, in 1902 Signora Fabiani played and sang with much success at the Academy of Music, and has had the advantage of study abroad with Palumbo, Carelli and Colonisse.

Edward Evans has been engaged for Gounod's "Redemption," to be sung on Thanksgiving evening by the Pottsville Choral Society and full orchestra. Ruben S. Hornmann, conductor.

At the Drexel Institute, on November 8, occurred the first free public concert of the season of 1906-1907, given by Frederick Maxson, organist, and Edward Evans, bari-

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tone. Mr. Maxson played an interesting program of seven numbers. Felix Borowski's second sonata, Guilmant's caprice in B flat, Bach's D major fugue, two scenes from "Sigurd Jorsalfar," Grieg; Faulkes' berceuse in D flat, Hollins' concert overture, C minor, and Kroeger's "Marche Pittoresque." Edward Evans was particularly effective in "Mother o' Mine," Tours, and "An Episode," Lohr, being recalled many times.

Mary Esther Newkirk, of the faculty of the Combs Broad Street Conservatory of Music of Philadelphia, was the soloist at a meeting of the Browning Society, Thursday evening, November 8. Miss Newkirk sang "Kashmiri Song" and "The Temple Bells," by Woodforde Finden; "Ah! Love But a Day," by Beach, and "Because I Love You, Dear," by Hawley. Miss Newkirk possesses a contralto voice of rich quality, which she uses artistically and has under perfect control.

Henry Schradieck is one of the most renowned violin teachers. As a player he was the ideal of the European musical world, dividing honors only with Wilhelmj. When professor and concertmaster of the Royal Conservatory, Leipzig, pupils flocked to this master from all parts of the civilized globe. He has appeared in concert many times with Rubinstein, Schumann, Brahms and others.

Mr. Schradieck has been for many years at the head of the violin department of the Combs Broad Street Conservatory of Music, 1329-31 South Broad street. He will give the first of a series of violin recitals in the chapel of the South Broad Street Baptist Church, southwest corner of Broad and Reed streets, opposite the Conservatory, on Saturday afternoon, November 24, at 3.15. He will be assisted by Paul Volkmann, tenor, of the Conservatory faculty, and Nellie Wilkinson, accompanist.

Earle E. Beatty, an advanced pupil of Mr. Combs and a candidate for graduation in the class of '07 from the Combs Broad Street Conservatory of Music, 1329-31 South Broad street, Philadelphia, gave a piano recital Saturday afternoon, November 10. Mr. Beatty played a long and difficult program with such brilliancy that the interest of his auditors was sustained to the last. He was assisted by Miss Nellie Wilkinson in the playing of a Mozart sonata for two pianos.

Florence Hinkle, soprano; Mrs. Russell King Miller, contralto; Dr. Grady, tenor; Louis Kreidler, basso, will sing Vincent's "Thomas Moore Song Cycle," at Gimbel's on November 13. EVELYN KAESMANN.

Jean S. Sinclair's Recital.

Jean S. Sinclair will give a piano recital at her studio, Carnegie Hall, on Saturday morning next. She will be assisted by the well known baritone, Graham Reed, and F. Flexington Harker, accompanist. The program:

- Piano—
From Early Years, op. 65, No. 1.....Grieg
Phantasietücke.....Schumann
Au Soir.
Aufschwung.
Songs—
When Two That Love Are Parted.....Secchi
The Swan Bent Low to the Lily.....MacDowell
King Charles.....White
Piano—
New England Idyls.....MacDowell
Mid-winter.
In Deep Woods.
Indian Idyl.
From Puritan Days.
The Joy of Autumn.
Songs—
Embarquez vous.....Godard
Separation.....Ries
Spring Song, Walküre.....Wagner
Piano—
Suite, Pour le Piano.....Debussy
Prelude.
Sarabande.
Toccata.

Hartmann in Halifax.

(By Telegraph to THE MUSICAL COURIER.)

NOVEMBER 9, 1906.

Arthur Hartmann's opening here last evening a colossal triumph. The flower of fashion and music in this city gave him the most tremendous applause any artist ever received in Halifax. After Bach's "Chaconne" the enthusiasm had no limit. Encores after every appearance on the program. The Halifax Herald says: "Arthur Hartmann gave to the music loving people of Halifax a revelation in violin playing. He is a thorough master of his instrument and interpreted the music wonderfully. Hartmann's tone was broad and full, his bowing masterful, confident and strong, his work all through pulsing with genius. Hartmann has the reputation of being the best exponent of Bach now before the public, and last night he certainly manifested his great skill. The recital was a memorable one, and those who were not present lost a rare treat." The Morning Chronicle said: "Hartmann held en-

thralled a large and fashionable audience at Orpheus Hall last evening. No artist who has visited Halifax in recent years can so justly lay claim to the title "Wizard of the Violin." Under his magic touch the instrument seems almost to speak." W.

NEW YORK SYMPHONY CONCERTS.

On Saturday evening, November 10, and Sunday afternoon, November 11, the New York Symphony Orchestra, under Walter Damrosch, gave its second set of concerts, with the following program:

- Symphony, No. 1, C minor.....Brahms
Vittellia's Recitative and Air, from Titus.....Mozart
Mme. Schumann-Heink.
Suite, for Flute and Strings, in B minor.....Bach
George Barrere.
The Erlking, orchestrated by Hector Berlioz.....Schubert
Death and the Maiden, orchestrated by Felix Mottl.....Schubert
Mme. Schumann-Heink.
Symphonic Dances, Norwegian.....Grieg

Having heard the Brahms symphony at the Boston Symphony concert only a few hours before Mr. Damrosch led it in the evening, the present reviewer was not in the most receptive state for strong musical impressions, or even correct ones. This is said with no reflection whatever on Mr. Damrosch's conducting, and it is a strong



SCHUMANN-HEINK.

compliment—if viewed that way—to the power of Brahms' big C minor symphony.

No matter what Hans von Bülow may have said or practiced to the contrary, neither the lay nor the professional hearer is competent to listen to two performances of one and the same symphony within the space of several hours and to bring to bear on the second audition the same freshness of mind and ear and emotion with which he may have followed the first performance. If this be true of symphonies in general, then how much more so of the austere Brahms C minor symphony in particular. Its composer thought about the work for many years before he published it, and it has made many other persons think ever since. But only the most rabid Brahms partisan would be willing to think through two performances of it in quick succession.

The writer of these lines not being a rabid Brahms partisan, found the New York Symphony reading dull, and yet he recognized the fine enthusiasm of the conductor, his sympathetic and accurate musicianship, and the spirited and finished playing of his men. This is an open confession, and the condemnation should fall solely on the head of the confessee. He is equally candid in admitting, on the other hand, that he found a wellspring of pure musical delight in the Bach suite, of which the solo flute part was played admirably, and in Grieg's exquisitely scored Norwegian dances. In both those numbers Damrosch and his men gave one no chance to grow tired, or to think—of other things.

Madame Schumann-Heink met with a tumultuous reception, and she deserved it well, for New York has never heard finer Mozart singing than she did at these concerts, and her Schubert, too (in becoming orchestral garb), could not by any stretch of the imagination be improved upon. The great singer was in full possession of all her customary tonal volume, her marvelous range of vocal color and modulation, and her limitless resources of delivery, enunciation and expression. In the German song and operatic repertory, the three greatest interpreters be-

fore the American public today are Madame Schumann-Heink, Madame Gadske and Madame Nordica.

Madame Schumann-Heink's popularity with her audience was amply attested to by their frenetic enthusiasm, and the clamorous appreciation knew no abating until the diva consented to sing an encore.

LA FORGE IN THREE ROLES.

Frank La Forge, who is touring the country with Mme. Gadske, appears at the concerts of the prima donna in three roles—as accompanist, solo pianist and composer. From criticisms in the leading papers, it is evident that Mr. La Forge is eminently successful in the three parts:

In the second division was redemanded, and each of Mr. La Forge's two songs was sung twice, and the second repeated even a third time. * * * The La Forge songs in the second group are of distinct beauty and worth and increased the respect felt for the talents of the young Chicago composer. "Hidden Wounds" is dramatic and has individuality, and the "Like a Rosebud" is a bit of melodic inspiration charmingly fitted with accompaniment. Both are songs that merit attention. * * * Mr. La Forge was at the piano and again delighted with accompaniments which were remarkable not only because of being played entirely from memory but because of the perfect technical finish, the complete sympathy, and the admirable proportion and balance which distinguished them. They were ideal.—Chicago Tribune, October 29, 1906.

The two songs of Madame Gadske's accompanist, Frank La Forge, "Verborgene Wunde" and "Like the Rosebud," were perhaps the best of the group. They are sincere expressions of the text, and the young man handles his thematic material with a sureness and deftness that proves his musicianship. That the audience selected these songs for its most demonstrative moments of applause was due doubtless to the presence of the composer at the piano, and of many of his friends in the hall. The approval was, however, not out of place. * * * Mr. La Forge contributed largely to her success by supplying accompaniments that were quite as faultless as Madame Gadske's singing. Playing the whole program from memory is an achievement sufficiently unique to call for extended comment. A man who knows his accompaniments so thoroughly and is musician enough to memorize them to each subtle detail of nuance, naturally is also musician enough to make them integral parts of the songs themselves. * * * Mr. La Forge's soli comprised the Chopin A flat ballade and the Liszt E major polonaise. Both were played with admirable tonal and technical control, and with sincere musical feeling. He shared in Madame Gadske's success to the extent of two encores.—Chicago Inter Ocean, October 29, 1906.

A large part of the perfection of her singing was due to the unusual accompaniments played by Frank La Forge, pianist and composer. The piano was simply an instrument under his fingers, for, without a score of any kind, until the Wagner aria, and scarcely looking at the keys, he kept his eyes on the singer and the piano seemed but a living, breathing part of the song, not for an instant to be considered a thing apart from it. * * * And by his own compositions, both vocal and instrumental, that the audience had the opportunity of hearing. On every one of Madame Gadske's programs during this tour, there is a composition of Mr. La Forge. That heard last night was "Dream On, My Child," and instead of repeating this, when both singer and composer were applauded, she substituted another equally beautiful and with a little more of the dramatic fire in it. Mr. La Forge played his own compositions, a gavotte and a romance for his encores. His program numbers were the ballade, op. 47, A flat, of Chopin, and a polonaise, by Liszt.—Indianapolis News, October 25, 1906.

Mr. La Forge was the necessary adjunct to a performance so innately artistic that one hoped that some unthoughtful might creep in to ease the perfection of the performance. In all those accompaniments that ask for light and shade, in the purely pianistic accomplishments he did perfect work. The modern art song is the standard of his performance and he has taken the same attenuated shades and put them in his Beethoven and Mendelssohn. * * * His Wagner playing, like his Schumann and Schubert, is absolutely finished in detail. Mr. La Forge's appearance as a soloist only served to further exemplify the absolute finish of his playing. He is an accompanist, one of the rare ones, to sit beside Aime Lacharme and his brethren.—Lincoln Daily Star, October 21, 1906.

Her accompanist, Frank La Forge, was also perfect in his art. He played all the accompaniments from memory, with the exception of those for the Wagnerian group, and was free to watch the singer and anticipate her mood and wish. In his solo numbers, Mr. La Forge also gave great pleasure and was recalled with almost as much enthusiasm as had been displayed in the reception of the singer. As an encore to his first number, he played a gavotte of his own composition, and for his second encore gave MacDowell's "Etude de Concert." * * * Mr. La Forge's assistance at the piano was most artistic. He really sang the songs upon the piano, which is the true art of the accompanist. * * * Mr. La Forge, as an accompanist, ranks in the class of Madame Gadske, and in that of the master works he so perfectly presented.—Nebraska State Journal, October 21, 1906.

Carl to Give Three Organ Recitals.

William C. Carl will give three free organ recitals in the "Old First" Presbyterian Church Friday evenings, beginning November 23. The other dates are November 30 and December 7. The program and names of the artists will be announced in THE MUSICAL COURIER next week.

Marjory Sherwin Re-engaged.

Marjory Sherwin, the American violinist, as a result of her successful playing in Rochester recently was immediately engaged to appear there again December 27 for the new organization, the Musical Art Choir, of which Mrs. Walbridge is president and Henry Jacobsen, conductor.

SYMPHONY CONCERTS IN MINNESOTA.

ST. PAUL, Minn., November 8, 1906.

In spite of the fact that it was the evening of an Election Day in which a more than usual interest was taken, and although the rain poured in torrents, a large and fashionable audience in full dress greeted the St. Paul Symphony Orchestra at its first concert last Tuesday night. Naturally, a slight uneasiness was manifest in the opening number, which was the overture from "Die Meistersinger." But long before the number closed Chevalier Emanuel had gathered his forces well in hand, and so satisfied the somewhat anxious audience that a burst of spontaneous applause greeted the director and his men and made them fully ready for the great Beethoven symphony which followed. The "Eroica" was no easy task for a debut number, especially when one considers that the orchestra had been in rehearsal only about three short weeks. It was little short of marvelous that the difficult scherzo was played with scarcely a break, and the entire symphony was a revelation even to the seasoned musicians of the Twin Cities, who were present in full force. All doubt now having vanished, the audience entered fully into the enjoyment of the Bach toccata, with its intricate fugues, and was raised to the highest pitch of enthusiasm by the closing number, the overture "1812," by Tchaikowsky.

Louise Homer, the assisting artist, sang the "Grecian" aria from Wagner's "Rienzi" and Liszt's beautiful "Lorelei" in a manner so delightful to the audience that she was obliged to respond to insistent demands by giving two encores. These were the well known "Carmen" arias, sung with much of abandon, but, as a local critic expressed it, "refined and sweetened for a sober symphony audience"—and, one might add, for a church. Madame Homer has made great strides since she last visited St. Paul, and can surely now be called one of the great world artists. In personality she is exquisite, belonging to the highest type of womanhood.

One last word concerning the orchestra and its conductor. It is evident that a fine feeling of sympathy, almost comradeship, exists between Mr. Emanuel and his men, and that while the latter is said to be a strict disciplinarian, he is quick to recognize and claim appreciation for good work done by them. Conductor and soloist both insisted upon sharing honors with the orchestra, and that is well, since it was deserved.

L. B. D.

MINNEAPOLIS.

MINNEAPOLIS, Minn., November 10, 1906.

The fourth season of the Minneapolis Symphony Orchestra opened most auspiciously last Friday evening; outside, clear, bracing air; within, a great audience, eager, expectant. It is said that a larger building is already needed for the hundreds who cannot get seats at these deservedly popular concerts. As a business proposition, Minneapolis has done wisely in furnishing an even larger guarantee than was asked for to support its orchestra. The better work possible under easy financial circumstances is already visible, and many cultured people from smaller towns are either removing to Minneapolis for the entire winter or are making pilgrimages thither to attend the important orchestral and choral concerts.

The concert last night presented the following program:

Overture, Leonore, No. 3.....Beethoven
Symphony, No. 5, op. 67.....Tchaikowsky
Aria, Ah! Fors' e lui, from Traviata.....Verdi
Mme. Hellestrom.

Suite, Les Erinnyes.....Massenet
Waltz Song, from Romeo and Juliet.....Gounod
Symphonic Poem, Les Preludes.....Liszt

As the evening wore away, each number presenting new beauties hitherto unsuspected, under the magic baton of the poet-conductor, Emil Oberhoffer, the mind of the writer instinctively went back to the fifteen years of hard, often unappreciated work in the Twin Cities, that had finally resulted in the establishment of two great choral societies and orchestras, both enthusiastically supported and both making for refined ideals and efforts and for a higher civic life. One who knows of the personal sacrifices endured, of the midnight hours spent in unrecompensed toil, of actual poverty cheerfully borne for the good of the many, delights in the crowding joys that are now rewarding Mr. Oberhoffer. Fully established in the confidence of the people of Minneapolis, and having practically unlimited financial backing, he is free to gather about himself the best material that the world affords—not too hastily, of course, but with discretion. Hence his fine poetic instincts and remarkable versatility are already given free rein, and although not yet in his prime he is already becoming recognized as one of the few great conductors. With the orchestra last night was associated Anna Hellestrom, prima donna soprano of Stockholm. To those of us who had not heard her in 1903 she was a revelation. In her we have a coloratura soprano really worth while—an actual "soprano robusto" with a perfectly flexible voice, capable of the most difficult vocalization. One grieved a little that she substituted the "Mignon" aria for the Gounod "Waltz Song" as her second formal number, since it did not at all suit her.

However, an insistent audience finally obtained the "Waltz Song" to its entire satisfaction. Special mention should also be made of the fine work done by Carlo Fischer, the solo 'cellist, who, in the "Invocation" of Massenet, and in the accompaniments to Mme. Hellestrom, gave us new cause for gratitude that Mr. Fischer and his beautiful instrument are to remain in the Twin Cities, at least for a season.

L. B. D.

EDWARD BROMBERG,
TEACHER AND SINGER.

Edward Bromberg, successful teacher and singer, is occupying of late such conspicuous position in our musical life that a short review will undoubtedly be of interest to our readers. Mr. Bromberg was educated in Moscow, the heart of Russia; his complete musical education he received at the famous Moscow Imperial Conservatory, of which Wassili Safonoff, the great conductor, has been for nearly a quarter of a century director. Among Mr. Bromberg's fellow students were Josef Lhévinne, Russia's greatest pianist; Alex. Petschnikoff, the famous violinist, and Rachmaninoff, the celebrated modern Russian composer. Mr. Bromberg left the conservatory in 1893 and came to New York. Since then, with conscientious, painstaking and intelligent work, he has carved for himself such a position that he is recognized by the press and the most



EDWARD BROMBERG.

eminent European and American musical critics as a concert singer of exceptional merit, as well as an authority on voice building and the art of singing. As concert and oratorio singer he has won for himself an enviable reputation. His successful appearances with the principal musical organizations of many States have made him a public favorite wherever he has sung, and he has been spoken of by the press as a singer of musicianship, refinement and skill.

Mr. Bromberg is a highly cultured man, and it is seldom that one meets as accomplished a linguist as he is. His song recitals, consisting of English, German, Italian, French and Russian songs, have made him widely known and have won him the patronage and admiration of the most critical audiences.

He is conceded to be a noble interpreter of Russian music; being a native Russian, his singing of Russian classical and modern music, also of folk and peasant songs (in the original Russian), is a distinct feature of his song recitals. Mr. Bromberg possesses a true and beautiful basso-cantante voice, which is exquisitely balanced, even and mellow.

Among the great musical authorities that respect and commend Mr. Bromberg are such as Wassili Safonoff, Dr. Otto Neitzel and many others. Wassili Safonoff says: "New York needs no better vocal instructor than Edward Bromberg; his method is perfect." Dr. Otto Neitzel, whose opinion is law in Germany, says: "Mr. Bromberg is a singer of sterling ability and knows how to impart his knowledge to others."

Mr. Bromberg is one of our best known teachers, and has produced a number of vocalists who are distinguishing themselves as church and concert singers.

He deserves all his success, for he is not only a fine

artist, but also a "perfect gentleman" and known as such. In 1896 Mr. Bromberg went to Europe to meet his fiancée, also a former piano pupil of the Moscow Conservatory; they were married in London, and now there is not a happier couple than Mr. and Mrs. Bromberg.

For lack of space we are limited to printing only the following:

MY DEAR MR. BROMBERG—I thank you very much for the great pleasure you have given me with your excellent singing. I must say that your method is perfect and your singing really artistic. I wish you great success in your artistic and pedagogic career.

Sincerely yours,

WASSILI I. SAFONOFF,
The Great Russian Conductor,
Now Conductor of the New York Philharmonic Society.

Edward Bromberg is a singer of sterling ability, possessing a highly cultivated and most agreeable voice, which he uses with warmth of feeling and great taste and skill. I also know him as a man who thoroughly understands how to impart his knowledge to others. These combined qualities render him unquestionably competent as a concert singer or instructor.

DR. OTTO NEITZEL,
The famous Pianist and Composer.

Germany's greatest Musical Critic of the Cologne Zeitung.

In the performance of Verdi's "Aida," by the Schubert Oratorio Society of Newark, N. J., a singer of temperament and skill was revealed in Mr. Bromberg, whose performance of the Egyptian King was one of the most inspiring features of the production and proclaimed him to be a young artist admirably qualified for the lyric stage. His perception of the dramatic demands of the role and his ability to meet them by impassioned, colorful, stirring vocalization gave distinction and impressiveness to his singing and occasioned regret that he had not more to do.—Newark News.

Mr. Bromberg is endowed with that rare voice, a deep and true bass. It is very even throughout its extended range and is so smooth, mellow, sympathetic and musical in quality that its tones would charm the hearer even though it were employed less expertly than it is. He has studied the art of bel canto to such good purpose, however, that his skillful and graceful vocalization and his intelligent, refined and expressive interpretations, always imbued with the right feeling, give unusual value to his singing. For the privilege of hearing such an admirable artist the audience is indebted to the Liszt Club.—Newark Evening News.

Mr. Bromberg's singing of Schumann's "Two Grenadiers" was masterly. In Figue's cantata, "The Turkish Lady," as also in the finale of the first act of "Lohengrin," he sang his solo parts in a manner always characteristic of a true artist.—New York Staats Zeitung (Translation).

Bloomfield-Zeissler in Cleveland.

The following critique by Wilson G. Smith, in the Cleveland Press, tells of Mrs. Zeissler's triumphal reëntree upon the concert stage. It is quite sufficient to put to rest any rumors of the detrimental effects of her recent illness:

Press readers will perhaps be surprised to learn that I—cold blooded critic though I seem to be—am something of a hero worshiper. I have a wholesome respect and admiration for the "real thing." When an artist looks up big I am ever ready to doff my hat. And it sometimes happens that I am not satisfied with the mere doffing, but must needs toss my headgear in the air—figuratively speaking—and shout "bravo!"

These latter occasions, I admit, are somewhat rare, but they do occur. Wednesday evening at the Temple was one of them. Bloomfield Zeissler had my chapeau sailing through the air like a balloon, and bravas knocked against my teeth like crude oil escaping from a gusher. Madame Zeissler made me a willing captive by her rare artistry. Where many others smash and crash the chords and do pyrotechnical stunts at the piano, she sings for us the story of her art in a language subtle and seductive. With her it is a case of unconditional surrender, and one does not care to escape even on parole.

I can recall the time when she lionized at the piano with an intensity and electrical fury that made the keys fairly scintillate with musical frenzy. Of later years her style evinces more emotional repression, but none the less telling for a' that. Her playing has acquired a distinction and temperamental equilibrium which impart to it both intellectual and emotional equipoise. She intellectualizes Beethoven, and emotionalizes Chopin, and the authority of her readings is convincing by reason of their logical significance. Sentiment she possesses in splendid abundance, but it never degenerates into sentimentality. Even when her reading does not conform to our own conceptions we are forced to accept it with admiration, and I admit that there is no copyright upon artistic interpretation. I even forgive her for responding to requests and playing Leschetizky's blasé and banal conscription of the "Lucia" sextet for left hand solo. For she did it magnificently.

Mrs. Zeissler is primarily a poet at the piano, and her perfect technic permits her to give expression to every detail of her art. She sings, where too many others howl. And the seductive charm of her artistic utterances is as alluring as the song of the Lorelei. She belongs to the elect in pianistic art, and uncoming years do but add to the maturity of her interpretative genius. I have never heard her play with greater technical finish and emotional balance than on Wednesday evening. The opening of the Temple course through her recital was most auspicious.

Lecture by Walter H. Robinson.

Walter H. Robinson lectured last Tuesday evening at Public School No. 5, Manhattan, to an audience of 250 people. The subject was "Voice Production for the Singing and Speaking Voice." At the conclusion of the lecture, the speaker gave a short recital. Both lecturer and recital were listened to with rapt attention, the audience expressing its pleasure by frequent applause.

Mr. Robinson is announced again on the lecture course of Public School No. 51, 523 West Forty-fourth street, December 3, at 8 p. m.

"MADAM BUTTERFLY," BY THE SAVAGE COMPANY.

Those who are acquainted with matters dramatic and musical remember the transmutation of a little play written by John Luther Long and David Belasco, called "Madam Butterfly," into a grand opera in three acts by Puccini. It was produced in London last season, at Covent Garden, in Italian. It is to be produced here at the Metropolitan in Italian, but the first production in English took place in this country, under the management of Henry W. Savage, by his company of English singing artists, in the Garden Theater, where the company is singing, the version

effects were made possible through the ability of William Stanger; the properties and accessories came through H. L. Gebhardt; the electrical effects were made under the auspices of Joseph Wilson. These men did the inner work, outside of the music itself, and there is no reason whatever, if the singers and conductor are mentioned, why these men, who do so much toward the success of a performance, should be eliminated.

The general scheme under which Mr. Savage produces

Wednesday matinee, Florence Easton, Harriet Behnee, Mr. Sheehan and Mr. Goff; Alfred Feith conducting.

Wednesday evening, Elza Szamosy, Estelle Bloomfield, Mr. MacLennan and Mr. Richards; Mr. Rothwell conducting.

Thursday evening, Rena Vivienne, Estelle Bloomfield, Mr. Sheehan and Mr. Goff; Mr. Feith conducting.

Friday evening, Elza Szamosy, Harriet Behnee, Mr. MacLennan and Mr. Richards; Mr. Rothwell conducting.

Saturday matinee, Rena Vivienne, Harriet Behnee, Mr. Sheehan and Mr. Goff; Mr. Feith conducting.

Saturday evening, Florence Easton, Estelle Bloomfield, Mr. MacLennan and Mr. Richards; Mr. Rothwell conducting.

The unmistakable evidence of Puccini's music is traceable throughout the opera in all its phases, in solo work, concerted work, chorus work and orchestral score. It is the same Puccini of the "Bohème"; the same Puccini of "Tosca"; in fact, the individuality of the man stands out as prominently in this opera as it does in all his works and always with the same effect and purpose.



THE DEATH OF MADAM BUTTERFLY.



MADAM BUTTERFLY AND HER GEISHA BRIDESMAIDS.

in English being written by R. H. Elkan, and a difficult task it must have been. The translation of Italian or foreign texts of operas into English can never be as satisfactory as an English opera with the original vernacular. This in time will come, and it will be an American opera by an American composer on an American subject. Mr. Savage's tendencies are all assisting toward that fine culmination.

The production of "Madam Butterfly" on Monday night was gorgeous in the mise en scene, and it is doubtful if anything more beautiful in color, in lights, in scenic material and in symmetry of stage effects has ever been seen in New York. There was a strict adherence to the whole scheme for Oriental splendor, overshadowed by that peculiar Japanese texture in foliage, atmospheric influence and topography, and in stating this, some justice must be done to men whose names seldom appear in the public press, but who are responsible to a great extent for the success of these aspects of a public performance. The opera was produced by George Marion, the general stage director for Mr. Savage; the scenery was designed and painted by Walter Burridge; the beautiful mechanical

"Madam Butterfly" necessitates its performance every night, particularly when it is not given in New York. To understand that, the program of the leading roles is hereby appended, showing how the distribution is made.

The cast of characters was:

Madam Butterfly, Cho-Cho-San...	Elza Szamosy
	Rena Vivienne
	Florence Easton
Suzuki, Cho-Cho-San's Servant...	Harriet Behnee
	Estelle Bloomfield
Kate Pinkerton	Ada Saecker
B. F. Pinkerton, Lieutenant in the United States Navy	Joseph F. Sheehan
Sharpless, United States Consul at Nagasaki	Francis MacLennan
Goro, a Marriage Broker	Winfred Goff
Prince Yamadori	Thomas D. Richards
The Bonze, Cho-Cho-San's Uncle	Stephen Jungman
Yakuside	Wallace Brownlow
	Robert Kent Parker
	Richard Jones

The principals taking part this week are:

Monday evening, Elza Szamosy, Harriet Behnee, Joseph Sheehan and Winfred Goff; Walter Rothwell conducting.

Tuesday evening, Rena Vivienne, Harriet Behnee, Francis MacLennan and Thomas D. Richards; Mr. Rothwell conducting.

Even so far as the melodic treatment is concerned, the resemblances are unmistakable, and so far as the harmonic progressions and their treatment are concerned, it is always in fabric and texture of the same general character as all the works of Puccini, even the "Manon Lescaut." In other words, it is typical Puccini music. As was stated by a musician at learning in London last season, when he heard it at Covent Garden, "While it is not grand, it is grandiose," and that covers it, to a great extent. Whether the rhapsodical structure that Puccini is building will continue is a matter of question, but for the present day it has its popular vogue and has attracted the general musical ear and will continue to prevail, particularly as there are many beautiful features in it, many most attractive melodies and an orchestration that is controlled by a master hand.

The performance was exceptionally meritorious, so far as relates to the individual artists and chorus and orchestra. It is a difficult opera in ensemble, and there must have been an enormous pressure brought to bear on the rehearsals in order to bring it up to the high standard of excellence that was exhibited.



SCENE FROM THE FIRST ACT OF "MADAM BUTTERFLY."

Mr. Savage has long since demonstrated his knowledge of the fact that the essential secret underlying the success of a production is contained in the rehearsal, and that this intelligently guided rehearsing must of necessity result in a performance of consequence.

The Monday evening cast, as will be seen, consisted of Elza Szamosy as Madam Butterfly, an excellent singer, well trained, and an artist who understood fully and thoroughly the character with which she was identified. She had been selected by Puccini himself and recommended to Mr. Savage, the composer having heard her in Budapest. She fulfilled Puccini's endorsement through her excellent representation of the role, through her strict adherence to its Japanese nature and through a fine dramatic distinction which she gave to it in the second and third acts particularly. She was supplemented in her work by Suzuki, a servant, the role being in the hands of Harriet Behnee, a woman who deserves a great deal of praise for the thoroughness with which she endowed her role, singing it well and acting it most acceptably. Joseph Sheehan, the tenor, as Pinkerton, was in excellent voice and gave an intelligent and artistic rendition. As to Winfred Goff as Sharpless, a better representation of the character could not be expected in any performance. The performance was conducted by Walter H. Rothwell, who demonstrated his ability in conductorship that places him among the foremost men of his line in this country at the present day, proving him a musician of fine instincts, splendid capacity and a rigorous estimation of discipline. The orchestra might have been placed in a position that would have given it more volume, but the Garden Theater itself is not adapted exactly for such purposes, and the best was done under the circumstances.

As for a first performance, it excelled far beyond what is usually heard in grand opera, and as an attraction it will unquestionably meet the approval of the people of this country, not only on account of the worth of the work itself and its sympathetic appeal, but on account of its artistic structure, the beauty of its scenery, the strength of the cast and the general mechanism and equipment that are represented in the whole scheme. Mr. Savage is certainly to be congratulated on launching this "Madam Butterfly" enterprise. It is the climax of his performances in English opera.

National Vocal Teachers' Association.

To The Musical Courier:

A call to all efficient voice builders.

In many articles appearing during the last months in the musical papers, it has been emphasized that we need most seriously an organization uniting all those who have studied and practiced the pedagogy of singing.

S. C. Bennett, in last week's issue of THE MUSICAL COURIER, gave a vivid description of the situation of the day, which, through mere pride, vanity or commercialism has prevented and is preventing a mental co-operation in vocal teaching.

There is so great a demand for the formation of an organization of the dignified vocal teachers that my attempt of recent date to bring about this association has met with the heartiest, and, in its dimensions, unlooked for success.

The fund was started with \$15,000, and the generous music patrons have all but promised four times that amount if the plan be made feasible.

Besides, many teachers of repute have written to express their willingness to become members.

The time has now arrived for all who are in a position to answer for their methods to come forward, form a league and create ideal, practical conditions for the future.

We want to establish a standard, a uniformity of principles in treating the singing voice—principles which will be so healthy and sane that every experienced medical doctor who means well with humanity will support them. May we each feel ever so strongly that we are individual artists and that our rank hardly permits of our being put to the test. Let us nevertheless one and all realize that we are daily solving a pedagogical problem, which ought to be enlightened from all sides by co-operation with those who have also studied along our lines, and in view of the fact that the work solely deals with individuals, who one and all differ from all the rest—let us admit that we can serve the great purpose, that of developing the beautiful voice talent of America, best by exchanging views and experiences in an open, dignified way.

The association is to stand for all that is noble, humane, scientific and artistic.

Every teacher and pupil is to be benefited by the organization, and even those who now are groping in the dark and ruining voices in their groping, may come to learn and reform.

ANNA E. ZIEGLER,
163 West Forty-ninth Street.

Saint-Saëns—Schenck.

Elliott Schenck has been asked to play one of the piano parts in Saint-Saëns' C minor symphony. Mr. Saint-Saëns will preside at the organ, and the orchestral part will be played by the New York Symphony Orchestra.

MUSIC IN CANADA.

Toronto Events.

Toronto, November 10, 1906.

Watkin Mills has been engaged to sing in the People's Choral Union's production of "The Wreck of the Hesperus," by MacCunn, at the Massey Music Hall on April 9. Other selections on the same program will be:

Twine Ye Garlands, from The Queen of Athens.....Beethoven
The Anvil Chorus, from Il Trovatore.....Verdi
Jesu, Word of God.....Gounod
Dickory Dock.....Allen
The Violet and the Bee.....Caldecott
Sally in Our Alley.....De Pearsall
Allaistair.....MacCallister

H. M. Fletcher, who is doing much to promote the interests of music in this Province, will direct the various numbers.

Mrs. Cohn Campbell, contralto; E. Blossom Corey, teacher of the mandolin, guitar and banjo, and Anna C. Jeffrey, pianist, have recently joined the staff of the Metropolitan School of Music, where W. O. Forsyth is the efficient musical director.

A large audience should greet Madame Schumann-Heink at Massey Music Hall on the evening of November 28. The Guilbert-Chevalier engagement promises to prove a very popular attraction for November 15.

During the absence of Arthur Ingham, who plays at Pittsburg today and tomorrow, Dr. T. Alexander Davies, organist and musical director at St. James Square Presbyterian Church, will preside over Mr. Ingham's organ and choir at Central Methodist Church.

Paul Hahn, of this city, has been engaged as solo 'cellist for the Musical Festival at Erie, Pa., on November 28.

The marriage of Bessie Bonsall, the gifted Canadian contralto, and George Barron, a successful young Toronto merchant, will take place at the residence of the bride's parents in this city on Tuesday, November 14.

Arthur Blight, who for the past six years has been baritone soloist of Old St. Andrew's Church, has resigned that position to accept a similar one at the Metropolitan Church.

Edith Myers, of the Toronto Conservatory of Music's staff, is meeting with much success in teaching the Myers music method for children. Miss Myers graduated in the Conservatory's piano department several years ago.

Miss Denzil, of the Toronto Conservatory of Music, is going to Ottawa to stay with Mrs. Thomas Ahearn during the opening of Parliament.

Toronto Saturday Night of this week prints the likeness of Rhond Jamieson, baritone, Marie Strong's talented pupil, who is singing with much success this season. "Cherubini," of the same paper, pays a high tribute to Miss Strong's ability, calling her "one of the most thoughtful and intellectual of our local teachers."

Cottlow Criticisms From New York Papers.

The following criticisms from the New York Sun, the New York Evening Post, and the New York Evening Telegram, refer to the recital which Augusta Cottlow gave at Mendelssohn Hall on the evening of November 1:

Miss Cottlow, as an adult pianist, is not new to New York. She has made large strides in technical solidity, smoothness, accuracy and fluency. She has grown wonderfully in the department of tone. She has learned many of the secrets of the pedals. She has acquired an interesting range of color and a scale of power which impart a larger breadth and dignity as well as an agreeable variety to her playing. Furthermore, she has been taking thought about the content of the works under her fingers, and through this she has advanced to a far higher level of art than she ever before attained. In her performance of Beethoven's variations in C minor, and Schumann's "Papillons" she had opportunity to show herself to advantage in two different styles of piano music. In both she acquitted herself with credit and gave pleasure to the judicious. Her reading of the Beethoven number had style and color and dignity, while in the Schumann music she displayed taste and insight, though in one or two places her readings were questionable.

There was much beauty of tone in her Chopin numbers, but here she erred in a deliberate attack of each bar, which interfered with the rhythmic smoothness of her playing. Miss Cottlow brought forward once again Mr. MacDowell's "Sonata Tragica," a piece of idealistic composition which has suffered from over praise, but which is altogether worthy of the attention of pianists and music lovers. It is one of the most ambitious and musical piano works ever produced by a native composer, and it is a pity that it is not heard oftener.—New York Sun, November 2, 1906.

The pianist deserved all the applause she got. She has safely got over the prodigy stage of her career and now ranks among the real artists—a player whose performances give pleasure not so much because of digital skill as because of their revealing the true inwardness of the music. After gratifying the Beethovenolaters with his "Thirty-two Variations," she gave an animated, entertaining performance of Schumann's "Papillons." Delightfully exotic and plaintive was her rendering of the Chopin mazurka, op. 24, No. 2. It

had the real "zai" flavor which Mr. Huneker has so well defined as "a baleful compound of pain, sadness, secret rancor, revolt." One always feels grateful to a pianist for playing one of these wonderful mazurkas in place of the everlasting waltzes. There are mines of gold unworked among the many Chopin mazurkas, some of which have harmonies that anticipate Wagner in his most modern moods. That the public likes these pieces better than most pianists suppose, was shown by the warm applause Miss Cottlow got. Her list also included a Chopin nocturne and the barcarolle, in which she rose to a splendid climax. At the end of the program she had two Liszt pieces: "St. Francis of Assisi Preaching to the Birds" and the "Venezia and Napoli," both of which were played brilliantly. But what interested the audience more than anything else—judging by the applause—was the central number, MacDowell's "Sonata Tragica." The undertone of sadness which is to be found in most of MacDowell's works here comes to a climax. * * * Miss Cottlow gave the audience a good idea of the orchestral grandeur as well as the tragic depth of this work, for which she was recalled again and again, with the most demonstrative applause of the evening. She had to add an extra number—MacDowell's exquisite "Water Lily," from the "Woodland Sketches."—Henry T. Finck, in the New York Evening Post, November 2, 1906.

In the evening at the same hall came Augusta Cottlow for her single New York recital this season. Miss Cottlow is a brilliant pianist, who has been appearing in American cities other than New York for several years. Last night New York had an opportunity to learn what a loss Miss Cottlow's absence has been. This feeling is the more remarkable when it is remembered that New York has had more pianists than could comfortably be listened to. The large audience which greeted Miss Cottlow was enthusiastic over her splendid technique, her singing tone and her undoubted musicianly spirit. Her program ranged from Beethoven to MacDowell. Chopin, Schumann and Liszt were all adequately interpreted by the discriminating young player, and her audience called for encores after each number. This was done with genuine enthusiasm and not merely because Miss Cottlow's recital was the first of the season.—New York Evening Telegram, November 2, 1906.

Mehan Studio Recital.

The first of the series of five Monday evening recitals of Mehan pupils was given by Gwylm Miles in Mr. Mehan's Carnegie Hall studio. Mr. Miles was in splendid voice, and each selection was sung beautifully, especially Schumann's "Die Beiden Grenadiere," Herman's "The Three Comrades" and Korhay's "Had a Horse," which was given by request.

The program was:

Widmung.....Schumann
Du bist wie eine Blume.....Schumann
Die Lotosblume.....Schumann
Ich wand're nicht.....Schumann
Die beiden Grenadiere.....Schumann
Vier ernste Gesänge.....Brahms
Long Ago.....MacDowell
The Swan.....MacDowell
Thy Beaming Eyes.....MacDowell
The Sea.....MacDowell
Allah, Be With Us.....Woodforde-Finden
Fuzzy Wuzzy.....Whiteman
Come, O, Come.....Parker
The Three Comrades.....Herman

Wiley for Sunday Night Concert.

Clifford Wiley, the popular baritone, has been specially engaged as soloist at Daly's Theater next Sunday evening, November 18. He will sing some of the same songs which made him so successful in the Maine festivals. His engagements for the remainder of the month are many, including musicales and concerts in Manhattan and Brooklyn and vicinity. He goes South on his annual tour December 1.

Song Birds Arrive.

On the Kaiser Wilhelm II, which arrived in New York yesterday (Tuesday, November 13), were Caruso, Scotti, Geraldine Farrar, Bessie Abbott, Belle Alten, Madame Donalda, M. Dalmarse and Signor Campanini. The singers were met at the dock by the managers of the Metropolitan and Manhattan opera houses.

Freer in Music Lovers' Calendar.

Breitkopf & Härtel announce the second year of the Music Lovers' Calendar, in which the biographical section will contain, among others, a sketch of Eleanor Everest Freer, who is rapidly taking rank as the leading American composer.

There will be twenty-eight symphony concerts in Wiesbaden this winter, under the direction of Nikisch, Mottl and Strauss. The soloists already engaged for the series are Burrian, Hubermann, Sauer, Ysaye, Sarasate, Slezak and Backhaus.

Bullerjahn, formerly of New York, recently directed some successful orchestral concerts in Kieff, Russia.

The Dortmund Philharmonic Orchestra has engaged as its soloists for this season, Marteau, Rehberg, Dr. von Kraus and Dohnanyi.

D'Albert's "Tiefland" opened the Schwerin Opera this season, and will also be done soon at Hamburg, Antwerp and Frankfurt. His "Flauto Solo" is booked for Dresden, Mannheim and Munich.

DR. MUCK'S NEW YORK DEBUT.

The Boston Symphony Orchestra opened its twenty-first metropolitan season at Carnegie Hall last week and presented its new conductor, Dr. Carl Muck, in the following programs:

THURSDAY EVENING, NOVEMBER 8, 1906.

Symphony, No. 5, in C minor.....Beethoven
Overture, Faust.....Wagner
Idyl, Siegfried.....Wagner
Prelude, Meistersinger.....Wagner

SATURDAY AFTERNOON, NOVEMBER 10, 1906.

Symphony, No. 1, C minor.....Brahms
Overture, Oberon.....Weber
Tone Poem, Don Juan.....Strauss
Overture, Freischütz.....Weber

It is the pleasant duty of THE MUSICAL COURIER to in-dorse warmly what its Boston correspondent wrote in this paper after the debut of Dr. Muck in the Hub some weeks ago. The best orchestra in the world has secured for its head one of the best leaders in the world.

Dr. Muck has all the virtues of the real heroes of the baton and none of the vices of its prima donnas. His method of interpretation is both analytical and synthetical. He thinks and he feels. He does not display any personal evidence of his emotions in his extraneous demeanor. He stands quietly before his men and he performs with them and not for them. He is sparing of gesture, and does not confuse the players with wildly waving arms, convulsive lurchings and swayings of the body, and hieroglyphic passes with the baton. He gives one the impression of a man who knows what he wants and whose orchestra knows what he wants and tries to do it for him. And somehow, the things he wants seem to be the things the orchestra wants. It all looked like an easy process, as exemplified by Dr. Muck and his men, but there was that subtle something in the whole performance which every musician present recognized as the highest manifestation of baton art.

Let no one quarrel with the new Boston Symphony conductor for the complexion of his programs. Can there be too much of the best—always excepting the Brahms symphony twice on one day? (See report of New York Symphony concert on another page.) Dr. Muck made every note interesting at both of his concerts, because always and ever he was concerned solely with the endeavor to announce the musical message of his scores, and not the personal one of the directorial virtuoso. He did not prance, he did not writhe, he did not ball his fist at the players, or even shriek directions at them; and yet the music came forth spontaneously, full and finished, and colored and modulated with all the delicate nuances of dynamics, phrasing, tonal shading and tempi. It was a supreme triumph of musicianship and intellectual command, and it was also a supreme triumph of virtuosity, using that much abused word in its highest sense.

Dr. Muck is a gracious gentleman, a man of the world, polished and cultured in the highest degree, and a musician and student of profound attainments. He never strives for sensationalism, but seeks only to present what is best in him and in the music he plays. A cerebral leader he is, beyond doubt, but it must not be supposed that he lacks "temperament" in the popular acceptance of the term. He proved the ample possession of that mysterious quality in the surge and movement which he put into the robust parts of the Beethoven symphony, the lovely lyricism with which he invested the "Siegfried Idyl," the passion of the "Faust" overture, the poetry in the slow movement of Brahms, the pomp and decisiveness in the finale of that number and in the "Meistersinger" prelude, the pulsating life and irresistible vim in the "Don Juan," and the humor and sparkle in the two Weber overtures.

Dr. Muck seems to have no special style or school of music which he prefers. He is at home in and master of them all.

Dr. Muck's reception by the two vast audiences left no doubt of the personal triumph of that leader—and it left no doubt, either, of the gratitude of the New York public at being freed from the icy thralldom and domineering self assertiveness of Dr. Muck's predecessor at the Boston Symphony desk.

This is not a criticism, or even a review; it is a plain statement of facts for plain human beings.

M. Elfert-Florio's New Address.

After a number of successful seasons in his studio, at 168 West Forty-eighth street, M. Elfert-Florio has moved to more commodious quarters at 22 West Sixty-first street. The remarkable success Professor Florio has met with in the instruction of vocal culture has caused this change of address.

Danish-Americans Give Concert.

A concert by the Danish-American Symphony and Chamber Music Society, in the Waldorf-Astoria last Saturday night, ushered a new musical organization into the local field.

It presented a modest but artistic program that was

greatly appreciated by an audience that filled the Myrtle Room. There was no attempt to exploit the work of Danish composers, but sonatas by Gade and Sjögren, and compositions by those other famous Scandinavians, Ole Bull, Grieg and Svendsen, seemed entirely satisfactory. Carl Raben, violinist, and A. Burgemeister, pianist, artistically interpreted the sonatas. In the group of smaller numbers for violin and piano, the latter accompaniments were played admirably by Mary Raben.

DR. NEITZEL'S "SALOME" LECTURE.

On Thursday afternoon, November 8, Dr. Otto Neitzel, pianist, composer and real music critic, gave a lecture at Mendelssohn Hall on the subject of Richard Strauss' latest opera, "Salome."

The talk touched on the historical, ethical, poetical, and musical aspects of the work and the motifs played by Dr. Neitzel and reduced by him from the score to the piano, were as follows:

The two Salome chief motifs: Salome's character. Salome's song ("The mole's eyes" of Herodes).

Salome's grace.

The two Jokanaan motifs: Holiness and the Prophet motifs.

Salome's Love motifs. The call of enticement. Longing. Blessedness. The Kiss motif.

The allurements of Narraboth. Herode's solicitations.

Salome's love. Jokanaan's warning.

The Dance of the Seven Veils. (Intermezzo: The false intervals as the Jews' characterization, Confusion, Pain, Salome's Despair.)

The death sentence of Jokanaan and Salome's glorification.

Dr. Neitzel explained at the outset of his discourse that an absolutely correct idea of the music could not be had from hearing it played on the piano, or even sung in connection with that instrument, as Strauss had conceived his "Salome" orchestrally, and every shade of the meaning in the text was so closely followed in the score, that to separate the action and the orchestra was to rob the Strauss music of nearly all of its meaning. However, as Dr. Neitzel's lecture was not meant to be a substitute for the performance, but an analytical examination of the work itself, his illustrations, both in speech and in music, were illuminative and instructive in the highest degree to those of his hearers who had not heard "Salome," and are likely to receive only the most garbled descriptions of it in the daily newspaper articles and various lectures which threaten to deluge the town prior to the premiere.

Dr. Neitzel is not only one of the five great music critics of the world (Finck and Hale are the American members of the quintet), but he is also an opera composer himself and a partisan and friend of Strauss as well. All this was brought out conclusively by the lecturer, in the authority and detail with which he treated his subject. His talk reflected keen insight, deep musical, literary and philosophical knowledge, and withal was pitched in such a thoroughly human and sympathetic vein that not one listener left his seat before the very end of the seance, which lasted almost two hours.

Dr. Neitzel calls Strauss "Richard II" and says that in "Salome" he realizes the Wagner theory of the complete union of words and music even more thoroughly than Wagner did himself. And when Dr. Neitzel says it, it's so!

As a speaker, Dr. Neitzel exhibited ease of manner, aplomb, careful diction (with only a slight foreign accent), logical construction, and sly and subtle humor.

His playing is that of a great pianist and superbly equipped musician. He welded the many instrumental voices into organic and coherent piano music, and his variety of touch even suggested the colors of the orchestra here and there.

Dr. Neitzel's future lecture appearances in New York should arouse tremendous interest. He is easily the best fitted man for that form of entertainment New York has ever had.

Grienauer a Substitute for Hollman.

As Joseph Hollman is not coming to the United States this season, Henry Wolfsohn has engaged the Viennese cellist, Karl Grienauer, to fill the engagements made for Hollman. Next week Grienauer will leave New York to go West to play at concerts with Madame Schumann-Heink in Milwaukee and St. Louis. Tomorrow night (Thursday) Mr. Grienauer will give a recital in Mendelssohn Hall. It is to be his only concert in New York for this winter. The program was published in THE MUSICAL COURIER last Wednesday.

Bornschein Winner of Kimball Prize.

Franz C. Bornschein, of the staff of instructors of the Peabody Conservatory of Music, of Baltimore, Md., has just been awarded the Kimball prize for his musical setting of the poem, "A Wet Sheet and a Flowing Sea."

New Position for Genevieve Clark Wilson.

Genevieve Clark Wilson has been appointed the soprano soloist in the choir of the West Presbyterian Church, where Bruno Huhn is the organist and chairmaster.

GOOD CONCERTS IN SEATTLE.

SEATTLE, Wash., November 5, 1906.

Emilio de Gogorza received a royal reception at his recital in the Grand Opera House, under the auspices of the Ladies' Musical Club. The baritone was in splendid voice, and was heard in an exceptionally attractive program.

The Choral Symphony Society, of Seattle, will sing and play at the first concert of the club, at the Grand Opera House, on November 11. The chorus includes two hundred voices. The orchestra, which is weak in the woodwind choir, numbers forty. Conductor Howe wants oboe and bassoon players.

Assisted by Nicholas Oeconomacos, clarinetist, the choir of the First Presbyterian Church presented the following program at its last concert:

Annie Laurie.....Arranged by Buck
Florence Dyer Pitts, soprano; Ella Margaret Helm, contralto;
Herbert Williams, tenor; Alfred E. Boardman, basso.
Tenor Solo, I Dreamt.....Shira
Mr. Williams.

Clarinet Solo—

Andante Favori.....Mozart
Concertino.....Weber

Mr. Oeconomacos.

Contralto Solo, Invocation.....Jordan

Mias Helm.
Duet, The Moon Has Raised Her Lamp Above.....Sullivan

Messrs. Williams and Boardman.

Soprano Solo, The Forest Song.....Whetley
Mrs. Fitz.

Quartet, Good Night.....Pinsuti

The advanced pupils of A. F. Venino gave a recital at the Unitarian Church to a large and appreciative audience. The piano recitals of Mr. Venino are always instructive. The following pupils took part, viz.: Elsie Cheim played Mendelssohn's "Capriccio Brilliant"; Rose Karasek, Beethoven's "Sonata Appassionata" (first movement), and Schumann's concerto (first movement); Anna Doll, selections from Poldini; Geraldine de Courcy, selections from Schütt; Florence Wagner, Chopin's ballade, op. 23; Dora Sauvageot, selections from Mozart, Sternberg and Paderewski.

Tuesday, October 30, Harry Girard gave the second of his recitals to a fashionable and enthusiastic audience at the Broadway Hall. Mr. Girard sang songs by Massenet, Harry T. Burleigh, Rubinstein, Fairbank, MacDowell, Cowen, and Zardo.

On the afternoon of the 30th, James Hamilton Howe talked on "The Rise of the Opera and Oratorio" before the Schubert Club. Demonstrations were made by Mrs. Lazarus, Mrs. Kessler, Mrs. Manning, Mrs. Lung, Mrs. Baird, Mrs. Edmunds and Mrs. Edgren; also Messrs. Williams, Martin and Howe.

J. Elmonde Butler gave one of his monthly organ recitals last Sunday at the Trinity Parish Church, and was assisted by Thomas J. Pennell, baritone, and Kathryn L. Whitson, violinist. DAVID SCHEETZ CRAIG

Paragraph About Tones in Weber's "Harmony."

NEW YORK, November 6, 1906.

To The Musical Courier:

Apropos of Max Decsi's query appearing in the issue of October 31, it may be interesting to note a paragraph occurring in the chapter on "Sound" in Weber's "The Study of Harmony."

The paragraph in question, relating to the vibratory limit of musical sounds, runs as follows:

"All tones that are too high or too low to be pleasant to the ear are naturally rejected in music, so that the only tones that can be used range from about 27 to 4,000 vibrations a second. These form an interval of a little more than seven octaves, within which limits the music of all times and all peoples is written." H. WEBER.

Boston and Providence to Hear Whitney Tew.

In addition to the engagements heretofore published in THE MUSICAL COURIER, Whitney Tew will sing in the performance of "King Olaf" with the Arion Society of Providence on November 27; at Mrs. S. B. Field's subscription concert in Boston on December 6, and with the St. Cecilia Society of Boston on December 11.

Socola-Specht Nuptials in New Orleans.

Mr. and Mrs. Angelo Socola, of New Orleans, have issued cards announcing the marriage of their daughter, Anita, in that city on Saturday, October 20, to William Specht.

Joseph Maerz Back From Texas Tour.

Joseph Maerz, a young New York pianist, returned last week from a tour of ten concerts in Texas. He had excellent success, winning favorable criticisms in every town.

LHÉVINNE IN NEW ENGLAND

"Where do the big pianists come from?" writes F. E. Regal, the scholarly critic of the Springfield (Mass.) Republican after he sat through a Lhévinne recital last Friday evening. "Here," he continues, "is a new one of Paderewski's rank, who till last year had in this country hardly been heard of. Is there a spot where they grow 'over there' on the blackberry bushes? Josef Lhévinne is his name—

is rarely possible, but a single hearing serves to show that Lhévinne is one of the great pianists. Of all those who have been loosely named as Rubinstein's successor, none seems to have a fairer claim to the title, if such a title were not an absurdity. Every first rate artist makes his own way, stands on his own merits, has his own qualities. In the course of time he becomes a distinct individual figure;

power. He is big enough that he can afford to keep something back; no pianist plays with more absolute ease or is further from suggesting that he has reached his limits. In short, after the amplest possible training, Mr. Lhévinne has within the past few years quietly taken his place with the world's greatest pianists. His fame is assured."

The critic of the Springfield Union writes: "Lhévinne had been heralded with unstinted praise, so there was a chance for a disappointment last evening, but the chance did not materialize. He gave a magnificent performance of a wonderful program and left former worshippers of Paderewski gasping with wonder if they had not suddenly put another pianist in the place of their idol."

Lhévinne faced the critics of Springfield, Worcester and Boston during the latter end of the past week, and returned to New York for his rehearsals with the Philhar-



JOSEF LHÉVINNE.

had one person in a hundred heard it eighteen months ago? Yet he must for a dozen years or so have been a great pianist. He gave last night in High School Hall a recital that was nothing short of magnificent. Paderewski at his best, Harold Bauer, Mme. Carreño, Pachmann—it is only with such artists he can be compared. If the public had realized what he is the hall would not have been big enough to hold them. Fame spreads slowly. Mr. Lhévinne made a brief visit last year; this season he returns to conquer the land. By the end of the year the American public will not need to be told who he is. He gave his first concert a week ago at Baltimore and the breath of fame has followed him. It will overtake him and pass him before he has gone far on his tournée and his season should be one of triumph.

"To take the measure of a new pianist from one recital

in the meantime only this and that aspect can be pointed out.

"At a first hearing nothing so much impresses itself upon Lhévinne's hearers as his largeness and his ease. He separates himself at once from such magical miniaturists as Godowsky and Pachmann—he works to an ampler pattern. In the firm grasp and perfect sanity of his playing he is comparable to Harold Bauer, but there is a difference of temperament—a coloring that is of the North and the Slavic races and is quite distinguishable from Mr. Bauer's equable sunlight. There is in his playing much of the poetry of Paderewski's art, but it is of a heavier, robuster sort and far more composed and free from nerves than Mr. Paderewski has been in recent years. With an emotional force conceivably equal to Madame Carreño's, he has a masculine reticence and retention of reserve

monic Orchestra, at whose inaugural concerts this week he will play Rubinstein's D minor concerto. Following his New York recital on November 22, Lhévinne will make the first half of his Western tour, returning to this vicinity for the holidays.

Lhévinne's Busy Week.

Lhévinne, the great Russian pianist, who has been in New England throughout the week, returns to New York to score a new pianistic record by making four appearances with orchestra within three days. He is booked for the two Philharmonic concerts at Carnegie Hall, on Friday and Saturday. Sunday afternoon he appears with the Philharmonic at the Hippodrome, and Sunday night he will be the feature of the Arion Club's concert.

ERNEST VAN DYCK'S TOUR IN THE UNITED STATES.

While operatic managers in some quarters are lamenting the lack of dramatic tenors music lovers in the United States will rejoice to hear that Ernest van Dyck, the unrivalled interpreter of Wagner roles, is to come to this country after the new year for a tour, under the management of R. E. Johnston, as already published. Those who recall the best performances ever given at the Metropolitan Opera House, New York, under the management of Maurice Grau, will remember the great impersonations of Mr. van Dyck as Loge, in "Das Rheingold"; as Siegmund, in "Die Walküre," and as Lohengrin and Tristan. Besides the Wagnerian roles, Mr. van Dyck's repertory includes the leading tenor roles in the French and Italian operas. As a singer of lieder, he is as impressive as in his finest operatic parts. In all the "Parsifal" discussions in this country and Europe no one said enough about the wonderful success Mr. van Dyck achieved by his role of Parsifal at Bayreuth, in 1886. His remarkable portrayal of the Pure Fool secured for him an engagement at the Vienna Court Opera. Aside from his accomplishments as a singer and actor, Mr. van Dyck is a man of thorough education. He studied law, and had he not decided to become a public singer, he might have been a great lawyer or a brilliant journalist. He has both virility and magnetism, and no living singer has a greater talent for penetrating the subtle motives of the characters he has portrayed on the operatic stage. After the new year Mr. van Dyck will sing with some of the leading orchestras, and his admirers hope that he may be heard in opera during his sojourn in New York and other Eastern cities. In Paris, Mr. van Dyck has had many tributes paid him as soloist at the Concerts Lamoureux. His concerts here will prove interesting to the best musical interests.

SAMAROFF IN BOSTON.

Olga Samaroff gave her only piano recital in Boston, in Chickering Hall, on Monday afternoon, November 5. She seems to have broken the spell of ill success which has hung over recitals in Boston for the past two years, as the house was quite filled. According to her management, 743 persons paid to hear her and thirty-two went in on free tickets. This is a record which in recent years has been exceeded only by Paderewski and De Pachmann. The papers were most favorable. Here are some comments:

When Liszt first played his "Dante" sonata about sixty years ago musicians and amateurs were amazed at successions of chromatic harmonies and at modulations then unknown, and they wisely pronounced these unknown things to be the extravagances of an eccentric person. Today this music seems in many ways contemporaneous in the freshness and manner of expression. And in her interpretation of this sonata Madame Samaroff showed her marked gain in quality of tone and in emotional suggestion. Her interpretation was thoughtfully considered; it was imbued with a romantic spirit; it was vitalized by the interpreter's communion with both the Florentine poet and the composer who revered him. There is no one among the younger pianists who has a more brilliant career before her. There is no one who has already a more devoted following. It may also be said that few older and more distinguished pianists are heard with keener enjoyment by the public. It rests with herself whether she will eventually be numbered with the justly celebrated pianists among women.—Philip Hale, in Boston Herald.

Madame Samaroff hardly disclosed any new talents, but she confirmed almost every one that has made her a notable pianist anywhere and by far the most promising of the younger generation in America. Again she gave pleasure in the surety, the ease, and the adaptability of her technical resources. There are pianists who would overwhelm their hearers with a sense of their technical mastery and the effort that has attained it. Madame Samaroff would make less charm by its effortless freedom. Moreover, she steadily regards it as a means and a medium to expressive ends. It was the grace and the fancy of the decorations of the "Blue Danube" waltz that she sought to impart, and not the virtuosity that they exact of the pianist. Her hearers saw her left hand alone play Scriabine's nocturne and rejoiced accordingly. She seemed to hear and to wish her audience to hear only the fitful feeling of the music. Again, too, she disclosed her large and her minute sense of musical design. Impressive was the scale on which she imagined and imparted Liszt's sonata. She conceived Chopin's ballads as a musical and unemotional whole. Yet she proportioned very skilfully the etudes of Chopin and the little pieces by the Russians and by Debussy. Fullest of all, however, was the intensity and the variety of her mental and emotional responsiveness. To all the music that she played she brought its appropriate mood and passion, its atmosphere and its color. She felt its particular appeal and she communicated to her audience. The lofty eloquence of Liszt's sonata spoke in her playing. She wove atmosphere about her Chopin. She trifled with her Russians as they trifled. In her playing of Debussy's toccata were the mysterious voices he awakes. And so through the list.—Boston Evening Transcript.

The work (Liszt's B minor sonata) makes great demands upon the artist. Not only is its technique very taxing, but something more than technique, poetic insight is demanded if the noble sonata is to make its effect. That it did so on this occasion is the tribute we can pay to Madame Samaroff, and musicians who know the sonata will recognize this as the highest of praise. It is the more wonderful the great success attained here by a woman, when one remembers how thoroughly masculine the larger part of the sonata is. It might well be called "Sonata Eroica." Its interpretation was intelligible, poetic and fascinating, and it was, of course, the acme of a recital that contained many points of artistic excellence.

Madame Samaroff was recalled three times at its close, and finally gave a Brahms intermezzo as encore.—Globe.

Madame Samaroff is distinctly a "Chopin player." She exhibits the pliability, the dramatic feeling which Chopin music absolutely demands, and at the same time is sentimental without being mawkish, brilliant without making the music a mere exhibition of pyrotechnics; in a word, she plays Chopin cheerfully. A prelude by Liszt was in respect of touch the most wonderful performance of the afternoon. It remains beyond this to say only that she woke intense admiration, but moved comparatively few of her hearers emotionally.—Post.

Madame Samaroff is making steady progress in her art, and her recital yesterday proved to be one of great interest and enjoyment. She played the transcription of the familiar Bach organ fugue in G minor with great clearness and without indulging in piano pounding, the fault of so many when playing these Bach arrangements, or derangements, of his organ works. The performance of the Liszt sonata was one of the best within recent recollections. The work seemed to take on considerable interest, despite all its length. Of the Chopin numbers, the G sharp minor study, op. 25, No. 6, was given the best, although there was much to admire in her playing in the F minor ballad.—Louis C. Elson, in the Boston Advertiser.

FREDERICK N. WATERMAN, CONCERT ARTIST AND TEACHER.

To both teach a large class of voice pupils and at the same time meet the demand of insistent matrons for



F. N. WATERMAN.

private drawing room musicales, and accomplish both without becoming negligent or hackneyed in one or the other, is seldom in the province of one musician, but Frederick N. Waterman accomplishes both with a success which has made him known in his work in all the large cities—New York, Philadelphia, Boston, Chicago and Baltimore—besides many smaller towns of musical prestige.

The late Oreste Bimboni, with whom Mr. Waterman coached privately for a couple of seasons, said of him: "He is without doubt the greatest American baritone." The final and complete mastery of tone production lies with the pupil. Mr. Waterman believes that every singer must work out his own salvation, musically, in literally finding for himself the one definite standard by and to which he sings. This he did for himself after years of study with Italian masters. A prospective concert tour of the Southwest has been arranged, in which Mr. Waterman will give programs chiefly with the old composers—excerpts from operas of the different schools—and other programs of old and modern English ballads, including songs by several Boston writers, Mrs. H. H. A. Beach, Clayton Johns, Whelpy Foote, Clough Leiter, Margaret Lang, and others. His present work covers a wide range

of operatic productions, and programs made up of excerpts from the following operas are in preparation:

"Der Freischütz," "Aida," "Attila," "Dinorah," "Don Carlo," "Lucia di Lammermoor," "Rigoletto," "Tannhäuser," "Il Trovatore," "La Gioconda," "Faust," "Don Giovanni," "Carmen," "Cavalleria Rusticana," "Un Ballo in Maschera," "Il Barbiere," "Di Siviglia," "Lohengrin," "Pagliacci," and "La Traviata."

Mr. Waterman's teaching list is long and his work most successful.

Becker Lecture-Recital.

There was standing room only at the opening of the twelfth season of Gustav L. Becker's lecture-musicales, at his home, 1 West 104th street, on Saturday afternoon. The program was made up of Scandinavian music, especially of Grieg, and the lecture, one of the most interesting and valuable that Mrs. Becker has yet given, was intended as a preparation for the intelligent hearing of Ibsen's drama of "Peer Gynt." Mrs. Becker sketched the plot of the drama, reading parts of important scenes and developing with clearness and sympathy the ethical significance of the work. No one present but was deeply moved by her touching presentation of what she called "this tragic comedy." The Grieg "Peer Gynt Suite, No. 1" was played in illustration.

Ruth D. Wright's playing of the Grieg "Carnival" was truly musicianly. Her sense of values is unusually fine for one so young. Miss Wright and Elsa Taunert gave an admirable performance of the Grieg "Romanza and Variations" for two pianos, and there was a brief introductory program. John Prindle Scott, baritone, sang two folk-songs, one in Norwegian and one in Swedish, Grieg's "To Norway," Kjerulf's "Synnöve's Song" and Sinding's "Flight of the Gull." Mr. Scott was in excellent voice and thoroughly in sympathy with his subject.

New Organ Dedicated in Brooklyn.

To mark the centennial celebration of the First Methodist Episcopal Church, of Williamsburg, which is now the Eastern District of Brooklyn, the members of the church contributed a new \$3,000 organ. The organ was dedicated Friday evening of last week by the organist, Minor C. Baldwin. Alma Webster Powell, Marion Webster Powell, Eugenio de Pirani, the composer, and A. J. Powell, accompanist, assisted in the program. Madame Webster Powell sang the polonaise from "Mignon," accompanied by her husband. Mr. Pirani played Chopin's scherzo in D minor. In the second part of the program, Madame Webster Powell and Marion Webster Powell sang "The Nightingale," a duet by Mr. Pirani, the composer assisting at the piano. Mr. Baldwin's organ numbers were from the works of Bach, Handel, Rossini, Gounod, Wagner and Baldwin.

Schulz Song Recital in Yonkers.

G. Magnus Schulz will sing the appended program tomorrow evening (Thursday) in the hall of the Public Library at Yonkers, N. Y.:

Lungi dal caro bene.....	Seechi
Bois Epais (1684).....	Lully
Honor and Arms.....	Handel
Frühlingslaube.....	Schubert
Am Meer.....	Schubert
Widmung.....	Schumann
Prologue, Pagliacci.....	Leoncavallo
Long Ago.....	MacDowell
The Swan and the Lily.....	MacDowell
Fra Nightingale.....	MacDowell
The Monotone.....	Cornelius
Das Kraut der Vergessenheit.....	Hildach
Who Knows?.....	Heinrich
The Freebooter's Song.....	Wallace

Concerts by the Volpe Symphony Orchestra.

The Volpe Symphony Orchestra, of which Arnold Volpe is the conductor and founder, will open its third season with a concert at Carnegie Hall, Sunday afternoon, February 10. Two more concerts will follow, on Sunday afternoons, March 3 and April 14. The orchestra will be assisted by soloists of national reputation. The object of this society is to afford younger members of the musical profession an opportunity to partake in the performances of the works of the great masters. There are eighty young men banded together in this orchestral endeavor.

The Saint-Saëns Programs.

The following Saint-Saëns program will be given by that great composer and the New York Symphony Orchestra at Carnegie Hall, on Thursday afternoon, November 15: "Phaeton," poëme symphonique; concerto in G minor for piano, with orchestra, played by the composer; airs de ballet from "Henry VIII"; caprice "Sur les airs de ballet, d'Alceste de Gluck," played by the composer; serenade for violin, violoncello, piano, and organ, David Mannes, violin; Leo Schulz, cello; Walter Damrosch, organ, and Saint-Saëns, piano; symphony in C minor, for orchestra and organ, played by the composer.

GREATER NEW YORK.

NEW YORK, November 12, 1906.

The first musicale of the Rubinstein Club, Mrs. Harry Wallerstein, president, was given Saturday afternoon, November 10, at the Astor Gallery. The club has never been in such flourishing condition; the gallery was full, and thirty-eight new members were welcomed. The musical program, Marie Cross-Newhaus, chairman, was exceptionally interesting, and was received with enthusiasm; nearly every number was doubled. Mme. Newhaus presented Leon Renny, baritone, his first appearance in America. He has come to make a long tour in December, making his initial bow at the Rubinstein Club musicale after ten years of success in London and Paris, where he has won fame by his exquisite diction and style. James Liebling, accompanied by his father, Max Liebling, played two groups of cello pieces with good technic. He was recalled. Florence Hinkle, the soprano, who took Mme. Rio's place at the West End Collegiate Church, met with great appreciation, especially in her singing of "Elsa's Dream." At the conclusion of the delightful program a collation was served to some 500 members and guests.

The Tudor-Geeding Concert Company—Bessie Tudor, soprano; Asa H. Geeding, baritone; Hjalmar von Dameck, violinist, and E. Marie Sonn, reader—appeared in the Reformed Church series of concerts, Oradell, N. J., October 29, presenting a program of much variety and merit, consisting of solos, a duet, etc. Miss Tudor, who is solo soprano of Lafayette Avenue Presbyterian Church, Brooklyn, sang as her principal number the aria from Gounod's "Queen of Sheba." Von Dameck played pieces by Ries, Raff, Brahms, and the accompanists were Mrs. von Dameck and Edith Longstreet.

The Misses Kieckhoefer, who play and teach piano, violin and cello, and are perhaps best known in the important Roman Catholic musical circles of New York and vicinity, have resumed their duties, and are, to quote Marie Kieckhoefer, "as busy as bees." Some conception of this may be formed from the fact that the sisters recently purchased a house on West Ninety-sixth street.

Julian Norman, conductor of the Glee Club of the West Side Y. M. C. A., has again been secured for the same. Mr. Norman was leading soloist in the Russian Cherkasoff Grand Opera, and later tenor soloist in the Church of St. Vincent de Paul. Some of his pupils have become known through their excellent singing.

An excellent recital of "Das Hexenlied," with the intense dramatic music of Max Schilling, was recently given by Robin Ellis at Canon Knowles' apartment in Mendelssohn Hall. The reader did his part in masterful manner, ably seconded by Leon Klingberg at the piano. This paper has recently praised compositions by Klingberg, who studied with S. Reid Spencer.

The American Academy of Dramatic Art and Empire Theater Dramatic School gave the first performance, twenty-third year, on November 1, at the New Empire Theater, presenting "The Congressman," a play in three acts, by John D. Barry, and "Obstinacy," a comedy in one act, from the German of Roderic Bendix. Those who especially distinguished themselves in the first named play were Charles H. O'Donnell, Hugo Wallace, George A. Stevenson (a very young lad), Anne Page and Frances Maury. In the comedy Vira Stowe and Walter W. Young were excellent, and both plays went with a swing and accuracy delightful to the onlooker. November 16 a "modern morality play," entitled "The Broken Bars," by Anna Wynne, and three one-act plays are to be given.

Emanuel Schmauk, organist and composer, has issued "The Consolation of Israel," a Christmas service for the Sabbath school. Admirable is the "pointing" of the chants in the little work, and the hymn tunes and carols are all appropriate and singable.

Helen Waldo, contralto, has prepared a series of special vocal programs as follows: 1. "Madd," song cycle by Somervell. 2. "An Evening of Shakespearian Songs," consisting of songs by famous composers set to poems by Shakespeare. 3. "English and American Poets in Song." 4. "Folk Song Recitals and Ballads." 5. Schubert-Schumann Lieder. 6. "Eliland." 7. Recital of classic song. She has beside a large repertory of arias, children's songs, oratorios and cantatas. William Nelson Burritt is her teacher.

G. Magnus Schutz, a former pupil of Mme. Cappiani, sang so well in the Yonkers performance of "Saint Paul,"

Will C. Macfarlane, conductor, that he has been engaged for "The Messiah."

Rev. Dr. Hartmann, of Munich, is here preparing to direct performances of a cycle of oratorios of his own composition. These are "Franciscus," "Petrus," and "The Death of Our Saviour." Carnegie Hall, with large chorus, soloists and orchestra, is to be the scene of the performances, which are said to be supported by the Pope. Von an der Lan-Hochbrunn is the family name of Father Hartman, who lived eleven years in Rome.

Grace Corwin, soprano, artist-pupil of Parson Price, recently sang Millard's "Longing," and as contrast Gounod's "There is a Green Hill," for a private company, which greatly admired her voice and manner of using it, as well as her very distinct enunciation. On the same occasion a little girl, eleven years of age, delighted by her singing of Griggs' "Nocturne," and "A Rose Fancy," by Lane. The child has a very pretty voice, with quite a range, and under Mr. Price's careful leading it will in future years bring many moments of pleasure.

Florence Hassell, sister of Irwin E. Hassell, is, like her brother, an excellent pianist, a pupil of Barth and Scharwenka, in Berlin. Her playing is very musical, and her touch and technic artistic. She plays the Grieg "Holberg Suite" with nice taste and discrimination. November 15 she plays at the Island League concert.

Helen A. Hayes' pupils unite in giving "The Japanese Girl," December 17, the performance intended to show what they have learned in a few months.

Mme. Trotin, formerly of Paris, is at Carnegie Hall Wednesdays and Saturdays. She makes a specialty of teaching interpretation of modern composers.

Joseph C. Elliott has charge of the vocal music of the Scientific School of Music, of Allentown, Pa., going there Mondays.

Adolph Roermann, pianist, a high school boy, aged fifteen, plays a program of classical and modern music at the Wirtz Piano School, 120 West 124th street, Wednesday next, November 21. He averages one hour practice daily, and has been a pupil of Mrs. Wirtz from the beginning; his progress is the result of carefully planned teaching and keeping steadily at it.

Mary Chappell Fisher, the Rochester organist, who gave recitals at the Pan-American and St. Louis Expositions, is giving a series at the First Baptist Church, of Rochester, with vocal assistance. Her programs show a wide range of music, ranging from Bach to Bartlett.

Mr. and Mrs. C. A. Stowers, of the American Conservatory, Akron, Ohio, are doing good work there. Public interest in the annual commencement program, when diplomas were awarded, was such that 1,200 people were present. Works by Schumann, Liszt, Bellini and others were performed. Mrs. Stowers studied some time with Leonardo Vegara.

J. Hallette Gilbarte is again at the Hotel Flanders, West Forty-seventh street.

Peter J. Collins and Mary Fabian Reilly are to be married today, November 14, at the Church of the Blessed Sacrament, Seventieth street and Broadway, Father Taylor officiating. The groom was a dozen years ago tenor at Rutgers Presbyterian Church, but is now a prominent builder and contractor; the bride lives at 12 West Seventy-seventh street, Manhattan. They will spend three months in Europe.

Wheeler Organ Recitals.

The second in a series of four organ recitals by Scott Wheeler, the organist of Plymouth Church, Brooklyn, took place last Thursday evening. The church was well filled, a goodly number of fellow organists attending. He opened with Widor's sixth organ symphony, in which his clean-cut execution of the intermezzo brought him a special round of applause; the finale was omitted. A double round of applause followed the Schumann canon in B minor, played with fine taste and evenness. The Wagner-Lemare "Waldleben" was excellently played, and throughout the entire program the discerning listener could hear the thorough preparation, conscientious and faithful interpretation, allied with finely developed technic and much taste in

registration. His choir of forty, with solo singers, is said to be one of the best in the borough, made possible through careful selection of singers, and most thorough rehearsal, supplementary rehearsal preceding each service. The next recital takes place Thursday evening, December 6.

EDNA RICHLISON'S DEBUT.

Edna Richolson, a pupil of Rafael Joseffy, gave a concert at Carnegie Hall on Friday evening, November 9, with the assistance of the New York Symphony Orchestra, under Walter Damrosch. For her local debut, the young lady had chosen two of the most exacting works in all the literature of the piano, Chopin's F minor concerto and that of Liszt in E flat.

Miss Richolson occupies a high position in the esteem of her renowned teacher, and has been referred to by him as the best pupil he ever turned out and as one of the most promising American pianists of her sex now before the public. With such high praise to her credit, therefore, it was but natural that Miss Richolson's concert should excite more than passing interest, and the large auditorium was filled with a numerous audience when the graceful and prepossessing debutante came on for her first number, the Chopin concerto.

In her playing of this intricate composition and of the Liszt work she revealed herself as a true Joseffy disciple and exponent, for her style exhibited all those musical and technical qualities for which the best Joseffy pupils have long been famous. Miss Richolson, following the example of her renowned master, prefers to caress the piano rather than compel it, and she avoids pounding as one of the cardinal crimes of concert performance. Joseffy has instilled in his pupils the ambition to sink personal display as much as possible into the background, and to make the musical appeal primarily through the medium of the composition itself. Miss Richolson understands capitally this important principle, and in all her performances there was not one measure which showed any of that self sufficiency and personal obtrusion so often found in the stage demeanor of young and overconfident artists. She takes her tasks seriously and herself also, as was proved by the circumstance of the two big concertos which she placed on her program.

Miss Richolson was applauded warmly, and finally played an encore, an unfamiliar arrangement of an aria from Gluck's "Alceste."

The following notices of Miss Richolson's debut are from the leading local dailies:

Edna Richolson, a young American pianist, made her local debut at a concert in Carnegie Hall last night, at which she had the assistance of Walter Damrosch and the New York Symphony Orchestra. Miss Richolson, who is a pupil of Rafael Joseffy, proved to be a young woman of pleasing personal appearance, graceful in her manner at the piano and free from affectations in playing. She presented herself in two very exacting modern compositions, and with both of them won the applause of her audience. These were Chopin's concerto for piano and orchestra in F minor, and that by Liszt in E flat. Miss Richolson displayed fleet fingers and a pretty and even touch, qualities that found best opportunity in the turgidetto of the Chopin concerto. At the concert's close she was several times recalled and finally played an added number.—New York Herald.

Edna Richolson, a young pianist, the pupil of Rafael Joseffy, made her New York debut last night at Carnegie Hall, assisted by Walter Damrosch and the New York Symphony Orchestra. Miss Richolson is a comely looking young woman with honorable ambitions to succeed in the concert field, and yesterday evening she bravely undertook the interpretation of two such test pieces as a Chopin and a Liszt concerto. She has a certain vivacity, a gift of phrasing as well as musical intelligence.—The Morning Telegraph.

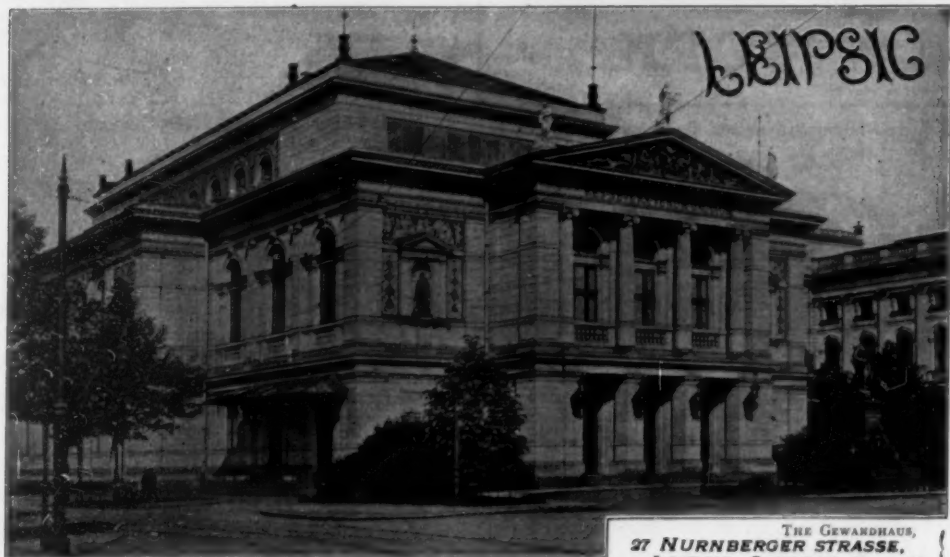
Miss Richolson has talent. There is no doubt of that. She has much industry besides, and has been studying with Joseffy. The training under that master is evident—advantageously in the limberness and fluency of her technic and the delicacy of her touch.—The New York Press.

At Carnegie Hall, in the evening, Edna Richolson gave a concert with the aid of Walter Damrosch and the New York Symphony Orchestra. The program included two concertos—Chopin's in F minor and Liszt's in E flat. Miss Richolson differs from most of the young ladies who attempt to play the piano and who think they must excel masculine players in power and virility. Her playing was smooth and polished and pretty.—The New York Evening Post.

Next Recital at New York Institute of Music.

At the New York Institute of Music, 560 West End avenue, a recital will be given next Friday evening by Mrs. Unis St. Clair Martens, soprano, and Arthur Bergh, violinist.

The recent lecture on "Ancient and Modern Singing," given by Mme. Galloway, at the New York Institute of Music, drew a large and brilliant audience. Mme. Galloway fully maintained her reputation as a lecturer and held her audience spellbound from the beginning until the end. She argues, and with reason, that the power possessed by the ancient singers has about disappeared, and that the public is to blame for being satisfied with mere surface work. This celebrated voice builder is at the head of the operatic department, and will give other lectures during the winter, before the pupils and guests. Madame's talks should go far toward restoring the lost art of singing.



The fourth Gewandhaus concert, played October 31 and November 1, under the usual direction of Arthur Nikisch, brought only "The Meistersinger" Vorspiel and the "Siegfried" Idyll, also the Gustav Mahler second symphony, in C minor, for orchestra, contralto solo, soprano solo and mixed chorus. The Gewandhaus Chorus of about seventy voices, the contralto Frida Schreiber and soprano Jennie Osborn Hannah, both of the Leipzig Opera, were the assisting forces.

The Wagner numbers were given fine performance under Nikisch's direction, and in this careful presentation one felt the "Siegfried" Idyll as much entitled to concert hearing as "The Meistersinger" Vorspiel itself. The latter number gets an unusually perfect rendition under Nikisch. Particularly the impressive passage of spiccato for the second violins over the "Preislied" theme is brought out here as nowhere else. The passage is generally covered up, or nearly so, by every American conductor and most of the others. At this point Nikisch had the first violins drawn to the fineness of a thread. The second violins had everything to themselves, as they should, in view of the beautiful writing for them.

The Mahler symphony was played for the first time in this house. Upon hearing many of its strange, weird sounds one could believe that some of the staid, older Leipzig critics might have to be chained up or kept on bromides for a few days following this concert. There is easy guessing that the like has not been heard before within these walls, not even if Max Reger had delivered his entire output here. The Strauss "Salome" score would look slightly tame and washed out on exhibition with some of the "effects" of this symphony.

The symphony is composed in five divisions, in the fourth of which the contralto starts and proceeds to the division close with a noble solo. In the fifth the contralto and soprano with choruses are engaged after many minutes of noisy preparation by the orchestra. The fourth movement text voices faith in the Lord, that He will send a lamp guiding to eternal life. The last text speaks of faith in the Resurrection and ultimate triumph over death. By employing a text of this religious significance, Mahler has assured to himself serious consideration of his entire symphony, but the truth must remain that he has employed tonal devices so strange and radical, even judged by twentieth century program music standards, that the material is often disturbing, leading directly away from the serious contemplation to which the work was intended to lead. But justice demands recognition of many beautiful episodes and inventions for the hour and twenty-five minutes required for performance.

Both solo singers were in superb voice and style. The chorus seemed to be singing under too great pressure at times near the close.

The motet service in St. Thomas' Church, October 27,

brought the Bach F major toccata and fugue; Sethus Calvisius' four voice motet, "Allein zu dir, Herr Jesu Christ"; E. F. Richter's motet, "Kommet herzu," for solo and eight voice chorus.

The Sunday music in the same church was W. Rust's "Singet und spielet dem Herrn," for chorus, orchestra and organ.

For the Reformation Festival there was extra motet service Tuesday afternoon, October 30, and church music Wednesday morning, October 31, in St. Thomas' Church. Only works of the title, "Ein feste Burg ist unser Gott," were produced on these two days. They were Bach's choral Vorspiel for organ; Hans Leo Hasler's (Latin) motet for six voice chorus; Reger's organ fantasy, op. 27, on the original chorale; Karl Müller-Hartung's four voice choral motet of the same title. On Wednesday morning the work given was Bach's cantata for chorus, orchestra and organ.

You have had by cable the report that the Leipzig antiquarian, Karl W. Hirsemann, has sold the Beethoven original manuscript of the "Waldstein" sonata and that now the same dealer offers for sale the manuscript of Beethoven's G major piano and violin sonata, op. 96, dedicated to Prince Rudolph, Archduke of Austria. The "Waldstein" manuscript has gone again into European hands, but by contract with the purchaser his name is not to be given out by Mr. Hirsemann at present.

Hirsemann is just issuing a general catalogue of important manuscripts and this piano and violin sonata is catalogued in company with the ninth or tenth century Benedictine Brevarium, spoken of in this correspondence, issue of August 29. The price set upon the piano and violin sonata is 42,500 marks, or about \$10,250.

From the catalogue description of the manuscript it is observed that Beethoven evidently began the sonata in February, 1812, and that late in the same year he hurriedly completed it in order to play it with the famous violinist of the Paris Conservatoire, Pierre Rode, who was in Vienna at that time. It seems that when Beethoven prepared the manuscript for publication in 1816 he had forgotten the exact time of its writing. After once inscribing it "im Juni (?) 1813," he wrote in a strong hand, "Februar, 1812, oder 1813." But the sonata was certainly played December 29, 1812, for a critique on its performance appeared January 4, 1813. That critique expressed the idea that the sonata was in advance of all those Beethoven had yet written for piano and violin. The qualities for "popularity, humor and fancy" were especially remarked upon. Contrary to his usual custom, the composer signed this manuscript with his full name, "Ludwig van Beethoven," which circumstance is thought to add much to the archaeological value of the manuscript.

The forthcoming Hirsemann catalogue will also quote a half dozen parchment antiphonaries of the fourteenth and fifteenth centuries, the prices ranging from 520 to 2,400

marks per copy. Parties who may have especial wishes for musical books, manuscripts or autographs would receive skilled assistance in procuring them by applying directly to the home house of Hirsemann. The house has agents and correspondent in every part of the world.

Myrtle Elvyn, the gifted young American pianist, now resident in Berlin, was recently in Leipzig to play a recital program for the Phonola manufactured here by Ludwig Hupfeld. She and her mother combined the business appointment with the opportunity to hear Godowsky play in the Gewandhaus. Before coming to the city, Miss Elvyn submitted to the Hupfeld house a list of the compositions that she was ready to play. The house made ten selections, including the Chopin B flat sonata, the Beethoven "Appassionata," the Bach A minor organ prelude and fugue, her own concert variations on an original theme, the Chopin B minor scherzo and other works.

Mr. Hupfeld and his associates were so delighted with Miss Elvyn's playing that they expressed a desire for her performance of additional compositions not already played for them by other artists. While discussing compositions desired and those that Miss Elvyn had in hand, the Liszt B minor sonata was found to be in waiting. Miss Elvyn wished permission to play this sonata, but it was already in the Phonola catalogue. Dozens of other well known works were suggested by the young artist and your correspondent, who was present, began wondering if there were any important numbers of the usual concert literature that she did not have prepared to play from memory on demand.

Miss Elvyn's art is now so polished and complete as to easily hold the listener's attention through her entire recital. The tone is always full and of fine quality, the style is straightforward and sincere. The only weakness found in the morning's playing was a slight uncertainty of the rhythm in the Bach prelude. But that section combined with the fugue, still constituted warmblooded, well inspired music making, and one easily accounted for the enthusiastic writing that has emanated from every city of Germany and Holland in which the artist has played during the last three or four years.

The first of the two concerts to be given by the Munich String Quartet was played in the Kaufhaus, October 20. Schillings' E minor quartet, written in 1887, and revised by the composer in 1906; the Haydn C major, op. 33, No. 3, and the Beethoven B flat major, op. 130, were given. As the new Georg Schumann piano quintet was on at the Gewandhaus at the same hour (reported last week) the Schillings could not be heard for this report. But the playing of the organization was characterized by exceptional finish of technic and ensemble, and the four instruments themselves were remarkably related in quality and power. These artists are not accustomed to break out in wild enthusiasm, but are oftener found painting with the smallest brush. There is never a moment, however, when there is not nervous vitality at work and the interest of the audience does not lapse at any time.

The personnel comprises Theodor Kilian, George Knauer, Ludwig Vollnhals and Heinrich Kiefer, three of whom are instructors in the Conservatory at Munich. They have played together for four years, but owing to their duties in the Conservatory have not played more than thirty or forty concerts. This year marks their first playing in Berlin and Leipzig.

Kilian is a native of New York. He entered Leipzig Conservatory in 1887, remained for some years, returned to New York, then studied four years with Edmund Singer, in Stuttgart. By the marriage of his sister he is brother-in-law of the well known opera composer, Wolf Ferrari.

At a concert given in Hotel de Prusse, by the "tenor-baritone," Joseph Loritz, and the composer, A. Beer Walbrunn, the latter's manuscript cycle of ten numbers, op. 33, on Shakespeare sonnets, was given for the first time. Since much of the piano work in the ten divisions consists in plain, well sounding figuration, the style is not

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entirely removed from the Old English. The vocal parts sound easily singable, and as there is a very good thought content in the entire cycle it should be considered useful repertory material. The cycle was given with three minutes' pause between the sixth and seventh sections. The singer possesses good native vocal material, but cramps it badly in producing all the higher tones, either forte or pianissimo. The composer played the accompaniments of the evening in the manner of a refined musician.

The singer, Willy Rössel, of Braunschweig, gave a concert of compositions by Paul Scheinplug, of Bremen. He had the assistance of Dr. Paul Klengel as accompanist; Concertmaster Hugo Hamann, of the Gewandhaus; the English horn artist, Reinhard Kluge, of Braunschweig. The three composition numbers given were two songs, op. 7, for medium voice, cello and piano; the E major piano quartet, op. 4, and the "Worpswede," op. 5, for medium voice, violin, English horn and piano; the last on a poem in a vorspiel, a dozen stanzas and epilogue, by Franz Diederich. Owing to other concerts that evening, this hearing was missed entirely, but the "Worpswede" has been recently mentioned in this correspondence as a work of fine inspiration and tasteful, effective writing in thoroughly modern idiom.

Emil Sauer, piano virtuoso, of Vienna, gave a recital in the Kaufhaus, under the Eulenburg Bureau's local management. August Stradal's new transcription of Wilhelm Friedemann Bach's D minor organ concerto, the Liszt B minor sonata and the Schumann "Carneval" were the principal mediums, though Sauer included his own tarantelle fantastique, B flat minor scherzo and concert valse, "Les Delices de Vienne." The playing was enjoyable far beyond the ordinary. Sauer's style may not be quite as broad and imposing as that of some of his contemporaries, but he is in command of very fine machinery, which he employs with much feeling and great precision. The house was almost sold out and the audience received the artist with abundant enthusiasm.

Some weeks ago it was stated here that Sauer was re-visiting the Sgambati op. 15 concerto, which he first played in Leipzig in 1898. Upon inquiry, he replied that, as he remembered, the last time he played the work was three or four years ago, under the direction of Richard Strauss. While he had no plans for playing the concerto this season, he would do so upon request of any society or conductor.

Johanna Dietz, of Frankfurt-am-Main, gave a recital of Liszt songs, assisted by Professor Berthold Kellermann, of Munich, accompanist. Seventeen songs were presented in five groups. Whether it was the Liszt chronic song writing manner or the temperament of the artist is not known at a glance, but nearly every song of the evening would have come under a marking of *adagio*, *lento*, and *andante* or recitative. This lack of relief and preponderance of gloomy outlook made the evening much less enjoyable than it could have been. The singer has much in her favor, such as a good voice, very good method and the mentality to sustain her in the gloom suggested, but one would like to have her arrive upon some other humor.

The Liszt songs presented were potent in nearly every instance, often furnishing good opportunities for effective work by the voice. "Schwebe, blaues Auge," "Es war ein König in Thule," "Der du von dem Himmel bist," "Wer nie sein Brot mit Tränen ass," "Die Fischertochter" and the "Drei Zigeuner," were among those especially effective.

A sample of male chorus singing was heard in the suburb Stötteritz, October 24, on the occasion of the fifty-eighth



CONCERT HALL AT AMSTERDAM, HOLLAND.

Concerts at Amsterdam.

The Mengelberg concerts at Amsterdam represent a series that cannot be surpassed anywhere. Willem Mengelberg is one of the great conductors of Europe. He is the man to whom Richard Strauss dedicated his "Heldenleben." We notice that on October 25, the concert he gave in the concert hall of which above is a reproduction consisted of Mendelssohn's "Midsummer Night's Dream"; Emanuel Moor's second concerto for the vio-

lunello, played by Pablo Casals, who also played an improvisation on a theme of Moor's, and Max Bruch's "Kol Nidrei." All of this was followed by Beethoven's fourth symphony. A pretty fine concert! We notice that Godowsky will play there this season; Pugno, Thibaud, Peppercorn, etc. On December 18 Fritz Kreisler will play in Amsterdam. On January 7, Harold Bauer and Pablo Casals will play. Mr. Mengelberg is doing some remarkable work in Amsterdam.

anniversary of the founding of the Stötteritzer "Sängerkreis." The fifty or sixty voices of the society have been for eight or ten years under the present director, A. Winkler. Their good routine was in evidence by their precision, but one could easily discover that the members were not musicians by profession. The high voices showed lack of vocal culture, and all occasionally failed to maintain the musical feeling in sustained passages. The last item would have been much better in the work of any of the downtown choruses. But the music making of the "Sängerkreis" was nevertheless the medium of great pleasure to an audience that looked to comprehend the entire population of Stötteritz. The music sung was largely of a popular and folk nature, but Bruch's "Roman Song of Triumph" closed the program.

The Berlin soprano, Susanne Dessoir, gave a Schubert song recital in the Kaufhaus, with the accompaniment of Bruno Hinze Reinhold, also of Berlin. The singer arranged the eighteen songs in groups from opus 1 to 30, opus 30 to 60, opus 60 to 100, and the five posthumous songs: "Freude der Kinderjahre," "Verklärung," "An die Nachtigall," "An den Frühling" and the "Schweizerlied." Most of the songs were of those seldom heard, and as they all have some especial character to recommend them, the public was indebted to the artist for her selection. Frau Dessoir's voice is not one of much native beauty, but her perfect enunciation and fine style gave much pleasure to an audience that nearly filled the Kaufhaus. Herr Hinze

is a pianist of great talent for finding the intended suggestions of the Schubert accompaniments, and his services were valuable.

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November 14, evening, Winsted Opera House, Winsted, Conn.
November 15, evening, Parson's Theater, Hartford, Conn.
November 16, evening, Bradley Theater, Putnam, Conn.
November 17, matinee and evening, Providence Opera House, Providence, R. I.
November 18, evening, Poli's Theater, Waterbury, Conn.
November 19 to 23, The Orpheum, Brooklyn, N. Y.
November 26, evening, The Hyperion, New Haven, Conn.

November 27, evening, Lyceum Theater, New London, Conn.
November 28, evening, Opera House, Woonsocket, R. I.
November 29, matinee and evening, Bliven's Opera House, Westerly, R. I.
November 30, evening, Broadway Theater, Norwich, Conn.
December 1-2, Poli's Theater, Waterbury, Conn.
December 3 to 9, The Alhambra (Harlem), New York.
December 10 to 16, The Orpheum, Boston, Mass.

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MILWAUKEE AND THE STATE OF WISCONSIN.

MILWAUKEE, Wis., November 8, 1906.

The success of the Lyric Glee Club in its first public concert this season, given at the Grand Avenue Methodist Episcopal Church, under the auspices of the Y. M. C. A., seems from all reports to have been great, even beyond this popular club's well established record of success. The club numbers included compositions by Bullard, Hawley, Gibson, Protheroe and Arthur Foote. The soloists in voice were E. H. Roberts and Thomas J. Boston. Ralph Rowland's numbers on the violin proved among the most enthusiastically received on the entire program. Charles Lurvey was the accompanist. The club appears in concert at Watertown, Wis., November 16.

Leoncavallo with his loyal band of musicians in orchestra from La Scala, in Milan, and his company of assisting vocal artists of surpassing excellence, gave a fairly large and representative audience at the Pabst Theater a really delightful evening on Tuesday last. Seldom has an audience evinced such genuine satisfaction and pleasure throughout an entire program as did the audience that evening. Every number received genuine encore applause and the encore was in most cases graciously accorded, for musicians and audience were in gracious and happy accord. We believe concert goers will look back upon this as one of the most keenly enjoyable musical evenings of the entire season.

Mrs. Norman Hoffmann's engagements for the season include the following: "Enoch Arden," Tennyson-Strauss-Edith Weil, Mrs. Hoffmann at the piano, Conservatory Hall, November 13; with Anton Hekking in artists' recital series of the Wisconsin Conservatory in its hall, December 4; soloist second concert of the Jaffé Quartet, in January; with Walter Unger, cellist; with the Theodore Thomas Orchestra in February, and again with Edith Weil, in Schillings' "Hexenlied."

The following program was very successfully given by

the Tuesday Musical Club at its last meeting, at St. James' Church, Francis Moore, organist of the First Presbyterian Church of Chicago, being the special soloist for the occasion:

Chorus, List the Cherubic Host.....	Handel
Obligato, Mrs. Mieding and Mr. Meurer.....	
Alto Solo, In Thee, O God, Do I Put My Trust.....	Spicker
Organ, Selected.....	Mrs. Edmund Gram.
Duet, He Shall Feed His Flock, Messiah.....	Handel
Mrs. Williams and Mrs. Thompson.....	
Tenor Solo, If With All Your Hearts, Elijah.....	Mendelssohn
Organ, Selected.....	Albert C. Ehlman.
Soprano Solo, In Verdure Clad, Creation.....	Haydn
Mrs. M. E. Mieding.....	
Alto Solo, By the Waters of Babylon.....	Watson
Organ, Selected.....	Mrs. Frank Thompson.
Baritone Solo, Cast Thy Burden, Elijah.....	Mendelssohn
Quartet Accompaniment, Mr. Bronson.....	
Soprano Solo, And a Highway Shall Be There, Isaiah.....	Mrs. Cora Owen Wright.
Organ, Selected.....	Francis Moore.

The graduate class of the J. Erich Schmaal School of Music, assisted by Louise Leidersdorf, will give the following recital program at the Jefferson Studios Hall, on Saturday evening, November 10. The school is enjoying a very successful year:

Concerto, A major, Allegro.....	Mozart
Papillons.....	Miss Fuller.
O, lass dich halten, gold'ne Stunde.....	Miss Bosley.
Frühlingsnacht.....	Jensen
Concerto, F sharp minor.....	Miss Leidersdorf.
Moderato, ma con energia e con fuoco.....	Hiller
Nocturne, B major.....	Miss Lefebvre.
Verborgenheit.....	Miss Fuller.
Heimweh.....	Hugo Wolf
	Miss Leidersdorf.

Kammenoi Ostrow.....	Rubinstein
At the Spring.....	Joseffy
Was ist die Liebe.....	Miss Bosley.
Liebesfeier.....	R. Ganz
	F. Weingartner
	Miss Leidersdorf.
Waltz, in E major.....	Moszkowski
	Miss Lefebvre.

The Christopher Bach Symphony Orchestra will this Sunday play its 1,000th concert in the Turner Hall.

E. A. STAVRUM.

Janesville.

Mrs. C. L. Clark has returned from a trip to Europe. While in London she was entertained by Ben Grove, a former Zanesvillian, who has the distinction of being one of the best basses in England. Mrs. Clark will spend the winter in Detroit, Mich.

The Lotus Male Quartet gave a concert recently at Clinton, Wis. This speaks well for this organization, as it was their fourth appearance in this town in less than a year.

The new \$6,000 Marshall & Bennett organ just recently installed in the new M. E. Church was dedicated by Mr. Donley, of Indianapolis, who gave a thoroughly enjoyable recital. Mrs. J. G. Rexford, soprano, assisted.

The Apollo Club began the season with a vocal recital by Forest Dabney Carr, basso cantante. Mr. Carr sang a well selected program of beautiful songs in a thoroughly artistic and musicianly style. Especially pleasing was the cycle, "Maude," words by Tennyson, music by Somervell. The second concert was in charge of Mrs. J. F. Sweeney. The assisting artist was Helen Buckley, of Chicago. She thoroughly sustained her place as one of the best sopranos in the West. Others on the program were: Evelyn Post, Bessie Burch, Mrs. George Fifield,

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UMBERTO REDUSCHI, the Italian tenor, has been engaged.
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Beloit.

The musical department of Beloit College has begun a series of recitals to be given by the faculty each month—works by one composer to be performed at each recital. October 18 occurred the first, on Haydn, the program of which follows.

Next month some of Mozart's compositions will be given:

The Surprise Symphony, in four movements.....Haydn
Miss Croft, Prof. Tyler.

Songs—

Stets barg die Liebe Sie.....Haydn
Heller Blick.....Haydn
Das Leben ist ein Traum.....Haydn
Miss Garlick.

Fantaisie, in C, for Piano Solo.....Haydn
Prof. Tyler.

Songs—

My Mother Bids Me Bind My Hair.....Haydn
On Mighty Pens, from The Creation.....Haydn
Miss Garlick, Miss Croft at the Piano.
Sonata, in F, in three movements, for Piano and Violin, No. 8
in Peters' Edition.....Haydn
Prof. Tyler, Mr. Leach.

The Treble Clef gave its first concert October 24. The club is better and stronger than ever and is ready for good work. The program of October 24 was as follows:

Polonaise, ou. 21.....Weber
Mrs. Gardner.

Alas! That Spring.....Stoughton
Hushabye Baby, Dear.....Gaynor
Mrs. Kraemer.

Romance, op. 50.....Beethoven
Mr. Leach.
Rose in the Garden.....Mrs. Dowd and Treble Clef.
The Eagle.....MacDowell
The Frog.....Chadwick
Duet, Autumn Song.....Miss Rood.
March, Mignonne.....Miss Garlick and Miss Benny.
Consolation, No. 3.....Poldini
Tannhäuser Fantaisie.....Liszt
Many a Dream.....Miss Fairchild.
Hide My Love.....Von Fielitz
For You.....D'Hardelet
A Song of the Gloaming.....Victor Harris
Treble Clef.
Rogers

Edward Baxter Perry, the blind pianist, gives a lecture and recital November 19, in the college chapel.

The Musical Association is rehearsing for the Christmas production of "The Messiah," which will be given this year with Beloit soloists entirely.

Eau Claire.

Rosenthal's playing at the recent concert in Eau Claire gave the greatest delight to a highly musical audience. The event will be remembered after many years.

E. A. S.

From the University of Kansas.

LAWRENCE, Kan., November 5, 1906

The Music School of the University of Kansas opened with an increased enrollment of students. A violoncello

department is a new addition, under the direction of Louis Appy. An ensemble class has been organized, and now the advanced pupils play in concerted numbers with their instructors. At a concert on November 3 trios by Gade, Dvorák and Sitt were played.

At a recent faculty concert at Fraser Hall the program was:

The Holy Night.....Buck
Professor Skilton.

Waltz Song from Romeo and Juliet.....Gounod
Mrs. Lyons.

Andante and Finale from the Violin Concerto.....Mendelssohn
Miss Phipps.

Siegfried's Love Song, from The Valkyries.....Wagner
Professor Hubach.

Fantaisie on O Cara Memoria.....Servais
Mr. Appy.

Trio in C minor, first movement.....Mendelssohn
Miss Greissinger, Miss Phipps, Mr. Appy.

When Love Comes to My Garden.....Skilton
Love Song, with Violoncello Obligato.....Hollman
Mrs. Lyons.

Scherzo in B flat minor.....Preyer
Professor Preyer.

Mazurka.....Zarsky
Miss Phipps.

Scherzoso.....Woodman
Professor Skilton.

The annual music festival will be given in May, 1907. Schumann-Heink has been engaged for one concert and the Chicago Symphony Orchestra, conducted by Von Fielitz, for two concerts. Accompanied by the orchestra from Chicago the Festival Chorus will sing "The Swan and Skylark," by Goring Thomas, and Rossini's "Stabat Mater."

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MUSIC IN THE STATE OF WASHINGTON.

OLYMPIA, Wash., November 3, 1906.

The Olympia Conservatory of Music, which was opened September 3, with fifteen pupils, now has sixty-three students in the various departments. Elmon Rice, the director, teaches violin and ensemble. The other members of the faculty are: Voice, Derby Shire; piano and harmony, Alma Hansen; elocution, Alice Hamblett. Mr. Rice has organized the Conservatory Orchestra, and before long will have twenty-five young musicians to play under his baton. It is stated that Mr. Rice has played in 400 different towns and cities in the United States and Canada.

Victoria Haas Kevin, a soprano well known in the Far Northwest, resides in Olympia, and has a large class of pupils who are appreciating her ability as a teacher of singing. The operetta, "The Gypsy Queen," was recently given at the Olympia Theater by Mrs. Kevin's pupils before a crowded house.

Under the auspices of the Olympia Conservatory, Edouard Dethier, the young Belgian violinist, and Angelo Patricolo, the Italian pianist, are to be heard in Olympia in recitals some time in the late winter or early spring.

RECRUITS FOR GRAND OPERA.

Theodore Habelmann, "the great recruiting officer for grand opera," as Maurice Grau called him, is as hard a worker as any teacher in New York.

He had just completed his daily routine, seven hours of incessant teaching, when a representative of THE MUSICAL COURIER dropped into his studio late Saturday afternoon. The distinguished head of Habelmann's Opera School sat before his desk, sipping black coffee, while he chatted interestingly about his work.

"No, I did not go to Europe last summer," said he, "because I was too busy with my pupils. The latter part of the heated term was passed at Little Neck, L. I., where I have established my summer school. This is an ideal spot for such an institution. The house, which is commodious, and admirably arranged, occupies an exceptionally fine position, only a short distance from the water. Finer bathing and boating and fishing cannot be found anywhere. The air is salubrious, the scenery is picturesque and the surroundings are all that can be desired. It is my purpose to open this summer school May 15 for a limited number of pupils. I invite correspondence on the subject and trust that, through the far reaching influence of THE MUSICAL COURIER, I shall have enough applicants to fill the school long before it is opened."

"My present season has opened auspiciously and I doubt not it will prove better than any of its predecessors. In my class are some uncommonly talented and promising pupils. These aspirants for grand opera are making rapid progress. One of those upon whom I hang great expectations is Miss Chamberlin, who possesses a flexible soprano voice of exceptional sweetness, range and power. She also has much dramatic talent. Early next spring she will be ready to begin her career in opera. Charles Sayles, of New York, is blessed with a tenor robust voice of fine texture. He promises to become a really great singer and I shall watch his rise with much interest.

"Mr. Meyers, the baritone, already is an artist capable of sustaining important opera roles. His future is assured. I have a remarkable mezzo-soprano in the person of Miss Alanstone, who is endowed with all the gifts necessary to insure fame. She has a warm temperament, an impressive stage presence and is animated by that intense earnestness which guarantees success. Under my care are several others, not quite so far advanced, but decidedly talented. Some of those whom I have mentioned are destined to shine in grand opera."

What Mr. Habelmann has accomplished is an earnest of what he will achieve. While he was for eleven years the stage manager at the Metropolitan Opera House, New York, he was brought in close relations with the many distinguished artists who appeared there. Before accepting this position he had enjoyed large experience in connection with some of the most famous opera organizations in Europe. His Opera School, No. 157 West Forty-ninth street, New York, is the only institution of the kind in this country and is not surpassed by any in Europe. He offers here rare advantages to students of singing and acting. These and cognate branches are thoroughly taught. In order to make his school as practically effective as possible in all its details, including costume and stage deportment, Mr. Habelmann has installed a complete stage outfit with all the scenic arrangements, etc., so that students become familiar at once with the action. From this stage the pupil can enter directly upon an operatic career. Certificates and diplomas are awarded to pupils according to their merit. Mr. Habelmann has perfected special arrangements with prominent directors and managers in this country and Europe to place at once all of his pupils who have finished a repertory according to their voices. His representatives in Europe, Krelinger & Co., of Berlin, the foremost operatic agents on the European Continent, will positively fill va-

cant engagements with pupils of Mr. Habelmann in preference to all others.

These singers, who were trained by Mr. Habelmann, are winning distinction:

Harriet Behne, contralto, New York, Stadt Theater, Breslau (re-engaged).

Otto Bauer, first basso, St. Louis, Mo., Opera House, Cologne.

Aina Ratisbon, first dramatic soprano, New York, starting through Europe.

Sara Andersen, soprano, New York, Stadt Theater, Nuremberg.

Joseph Regneas, first basso, New York, Stadt Theater, Nuremberg.

A. C. Hinckley, first basso, New York, Opera House, Hamburg; Covent Garden, London, and many others.

Lately Edward Lankow, basso, at the Royal Theater, in Dresden. Contract began October 1.

Mrs. Mulford Hunt, engaged at Barmen Elberfeld.

Aspirants for grand opera need not go to Europe for instruction so long as Habelmann is in New York.

Music at the Federation Meetings.

SARATOGA SPRINGS, November 7, 1906.

Never at a convention in the history of the New York State Federation of Women's Clubs has a greater treat been offered than the musical program presented under Madame von Klenner, one of New York's best known musicians. Madame von Klenner has the proud distinction of having been awarded at the Paris Exposition, in 1901, a diploma by a board of international judges in recognition of her services to the art of vocal music in America. The splendidly trained, perfectly harmonized Von Klenner Woman's Quartet sang unaccompanied, and distinguished itself for delicate shadings of exquisite pianissimo, brilliant crescendo passages with perfect harmony and absolute pitch, which evidenced fine training and an abundance of musical temperament. The quartet is composed of Emmie Swift Standish, of New York; Julia Cameron, New York; Katherine Figue, New York, and Edna Banker, of Rochester. Mrs. Bradford, of Rochester, violinist, concertmeister of the Ocean Grove Festival Orchestra since its organization, showed herself to be an artist in perfect touch with her instrument, and at once won the hearts of her audience by her sympathetic playing and splendid technique.

The work last evening of Z. de T. Gyongyoshalasz, the Hungarian nobleman-pianist, cannot be praised too highly. He will take high rank among musical stars when he makes his first appearance in New York City at a recital in Mendelssohn Hall, December 11. His own compositions showed him to be a master of technique and to excel in tenderness of musical expression, and to be possessed of a high order of talent as a composer.

MRS. HENRY ALTMAN.

New York Symphony and Saint-Saens.

Camille Saint-Saens and Walter Damrosch have prepared two excellent programs for the special Saint-Saens concerts, which are to be given in the distinguished composer's honor by Mr. Damrosch and the New York Symphony Orchestra at Carnegie Hall tomorrow and Sunday (November 15 and 18) afternoons at 3 o'clock.

M. Saint-Saens will appear at each as soloist, playing two of his greatest piano concertos, the G minor and the No. 4 in C minor. Besides these the program contains the composer's most important instrumental compositions. An attractive novelty will be a serenade for violin, violoncello, organ and piano, to be played by David Mannes, Leo Schulz, Mr. Damrosch and the composer.

The full program for Thursday afternoon will be:

Phaeton, Poeme Symphonique Saint-Saens
Concerto in G minor, for Piano, with Orchestra Saint-Saens
Played by the Composer.

Airs de Ballet, from Henry VIII Saint-Saens
Caprice, Sur les Airs de Ballet, d'Alceste de Gluck Saint-Saens
Played by the Composer.

Serenade for Violin, Violoncello, Piano and Organ Saint-Saens
David Mannes, violin; Leo Schulz, violoncello; Walter Damrosch,
organ, and Camille Saint-Saens, piano.

Symphony in C minor, for Orchestra and Organ Saint-Saens
Played by the Composer.

Reception to Dr. Carl Muck.

Universal brotherhood in the musical world was realized at the reception in honor of Dr. Carl Muck at Luchow's Thursday night of last week, after his first appearance in New York as new conductor of the Boston Symphony Orchestra. The occasion brought together in perfect harmony, for the time being, a number of the foremost symphony and operatic conductors of both hemispheres. Tempo rubato was satisfactory to all present on this occasion. Besides the guest of honor, those present included Dr. Otto Neitzel, Arturo Vigna, H. Bouvy, Leandro Campanari, Willy Hess, Nahan Franko, Sam Franko, Paolo Gallico, Henry Schradieck, Julian Edwards, Franz X. Arens, J. van Broekhoven, Henry Schmitt, Frank Taft, Rubin Goldmark, and others.

CREATORE'S REAPPEARANCE IN NEW YORK.

Creatore's concert, at the New York Hippodrome, last Sunday evening was a repetition of a glorious success, as only he can attain. Over 4,500 people listened as they do not to other music, and getting from it what no other music can offer. "I never knew that music could be like that," was a common expression, "and I never heard such music." No one ever heard greater applause. Solos are a waste of opportunity in Creatore's case. When and where will he come into his own?

The following was the program:

March, American Navy Creatore
Overture, William Tell Rossini
Piano Solos—
Moonlight Sonata, first tempo Beethoven
Norwegian Dance, No. 3 V. Stea
Vincenzo Stea.
Organ Offertory Batiste
Prelude, Traviata Verdi
Chinese Dance, from The Nutcracker Tchaikowsky
Tenor Soli, from Rigoletto—
Questo quell Verdi
La donna e mobile Verdi
Silvio Gridelli.
Grand Selection, Carmen Bizet
Solos by Sig. Pierro, Croce, Rosano and Silvio.

This conductor is impersonal in the highest degree, in the sense of self unconsciousness. The people, the house, the audience, the press, the impression, are nothing whatever to him. He is simply possessed with an intense necessity for hearing reproduced, exactly as he himself hears it, the composition in hand. That is all and the sole motive in his mind.

It is said by scientists that birds are endowed with a gift of vision one hundred fold magnified above our own, making for them a large hill of a bug, etc. That Creatore possesses in high degree some such enlarged vision as to the forces contained in musical expression is the only way to account for the phenomenal intensity which he feels and causes to be produced. A fire engine, seemingly at the limit of speed, was dashing through the street. The driver, catching sight of a new roll of smoke belching up from the scene of disaster, raised his lash of steel and brought it down screaming across the backs of his chargers. The whole thing fairly leaped through the air. The previous gait seemed slow. Where did that advance come from? How was it possible? This may suggest something of what the musical vision of this strange Italian wrests from his resources.

There is in all music that which could be made to produce such effect. We do not get it often, because usually the gait is restricted to that of a milk wagon or vegetable truck. Also, some leaders may feel something of this, but who have not the gift of communicating it, as this leader has.

There is nothing shallow, claptrap or tricky about the Creatore musical excitement. The work is intellectual to a high degree, intelligent, logical, essentially pure in expression, without sensuality or effort for effect. It has remarkable consistency and symmetry in gradation of power, and there are no undue transitions or exaggerations. After the first sensation of novelty as to unique methods of procedure have passed, he remains comparatively in the background of his creations, for such they are. The deep seriousness and sincerity of the man, the almost tragic absorption of him by the soul of the composition, the nobility, refinement and poetry of his style, are other features which tend to make Creatore attractive.

The listener, of whatever type of mind, is caught sooner or later by the sentiment of the music, not by its execution. It is not the playing of notation and marks of expression. It is the expression of emotion itself. It is not a leading of men and of instruments. It is the creating of life in composition. A state of mind not a condition of listening is produced. No higher tribute than this can be paid to any performance. One remarkable effect of the music, universally expressed, is that in compositions with which one is perfectly familiar, through other forms of performance, there are distinctly heard thousands of things which have never before been recognized. There are constant surprises in sonority, in phrasing, in gradation, in accent, in rhythm, speed, force, climax—it seems at times in the very music itself. This is the creative force moving over the face of interpretation.

It is as if a beautiful garden which you have always seen blooming in dumb and stationary loveliness should commence to move, to walk, talk, think and feel, as sentient beings. Not only flowers, as if whole forests took on life and activity, giants in solitary grandeur, lovers in the moonlight, groups in social converse, troops of war in combat, victory or despair. It is the living original, not the portrait; the spirit of the composition, not its reflection in music writing. It is living harmony.

FANNIE EDGAR THOMAS.

Martucci, the celebrated Naples composer, gave a concert at Frankfurt, which was not a success. Other artists heard recently in Frankfurt were Lamond, Burmester and Petschnikoff.

San Carlo Opera Co. in New Orleans.

All lovers of music, and especially lovers of opera, cannot fail to be impressed by the exceptional activity which is being displayed in America this year in the spheres of grand opera.

The center of interest in New York is, of course, the

performance usually commenced at 6 o'clock, closing at midnight. In those days the opera was almost the only form of social amusement. Every family had its box and the opera house was always crowded, but as the city grew larger and richer, the New Orleans Opera House was

professional career. It has become the custom not to employ the same singers two seasons in succession, not because they may be undeserving, but because the public desires variety, and in this way they have been able to hear nearly every one of the great singers.

During the last five years the quality of the performances has been gradually deteriorating, and last season general dissatisfaction was expressed by the public at large. The directors of the organization therefore determined to abandon the old policy of bringing an exclusively French company, and substituted an organization similar to that which visits the Metropolitan Opera House in New York.

While the influence of the early French settlers still obtains in one portion of the city, on the other hand the wealthiest inhabitants are without any doubt American, and therefore desire to possess an opera house which is conducted on European lines.

When by chance Henry Russell visited the city last March, he was approached with the view of taking over the direction of the opera house, and it was mainly this fact which influenced him in his decision to bring the San Carlo Opera Company to America this year. Operas will be given both in French and Italian, and singers of all nations, including several prominent Americans, will form part of the company.

That the innovation has met with the hearty approval of the New Orleans public is shown by the fact that the subscriptions have already reached proportions hitherto unknown.

The financial success of the company is practically assured, and if the San Carlo Company maintains the reputation it has earned for itself, there is no doubt that it will become a permanent institution in the great Southern city.

The artistic merit of the company is shown in a glance at its personnel.

LILLIAN NORDICA.

Mme. Nordica will join the San Carlo Opera Company as one of its principal stars, and has signed a contract with Henry Russell to sing at least fifty performances at the salary of \$2,000 each.

The life of Lillian Nordica began at the little town of Farmington, Me., without any outward indications of the great role that she was to play in the music world. Her first engagement was in the choir of the First Church, Boston, where she sang for one year. Subsequently she was engaged to sing at Dr. Putnam's church at a salary of \$1,000, the highest, up to that time, ever paid in Boston, and when she was only sixteen years old.

After further study she made her appearance at Madison Square Garden with Gilmore's Band, then in the zenith of its success, and made a tour of America with the organization.

As a result she was enabled by her own effort to proceed to Italy to study repertory and prepare for the operatic stage, the aim of which she never lost sight. Her debut was made at Brescia, Italy, in the role of Violetta in Verdi's "La Traviata." After that, as a result of her success, there followed engagements in Genoa and several Italian cities as Marguerite in Gounod's "Faust," Alice in Meyerbeer's "Robert le Diable," and other works. Then came an engagement at the Imperial Italian Opera in St. Petersburg with the first stars in the operatic firmament.

Mme. Nordica's debut in London was made in March, 1887, at Covent Garden as Violetta in "La Traviata." In Boston she appeared as Marguerite in "Faust" under the



MME. LILLIAN NORDICA.

battle which is about to be fought between the Metropolitan and Manhattan opera houses.

But the operatic epidemic is by no means confined to New York. As has already been announced in these columns, the San Carlo Opera Company is to open its season in New Orleans, La., on November 20.

The great center of social, artistic and musical life in that city is the French Opera House. No other city in the country, not even New York, can boast of anything as unique as it.

The visitor to New Orleans is at once impressed by the difference between the operatic spirit here and in any other American city.

Opera has existed for nearly 100 years in New Orleans. Davis, a French refugee from the massacre of San Domingo, came to Louisiana in 1790, and soon after began giving theatrical and operatic performances, first in the old St. Philip Theater, afterward in the Orleans Street Opera House. The first season in New Orleans was in 1813, eighty-three years ago. Since then, almost without exception, New Orleans has had grand opera every year.

The audience was, in the earlier days, almost exclusively French and Creole, and in that ante-bellum period social customs were established which have clung to the opera ever since, patrons always being required to appear in evening dress. The grand operas of Meyerbeer, Rossini, Mozart and others of the old composers were required to be performed in the most perfect detail. There were no "cuts," as now, and in order to give the full opera the per-

formance usually commenced at 6 o'clock, closing at midnight. In those days the opera was almost the only form of social amusement. Every family had its box and the opera house was always crowded, but as the city grew larger and richer, the New Orleans Opera House was

considered too small, and the present magnificent building—the third generation of opera houses in New Orleans—was erected at Bourbon and Toulouse streets. During this period of nearly a century, almost every famous singer in the world has known and almost every opera of importance has been heard in New Orleans, so that the smallest boy on the streets can give you selections from any of the works of the great masters.

Hitherto the opera in New Orleans has always been given in French; one-fourth of the population of the city of New Orleans speak French in their ordinary intercourse and more than one-half understand the language, and it can be realized that the opera presents a very different picture to them than it does to the average American of other cities.

The first thing that strikes the visitor to the Opera House is its immense size. There is no attempt at crowding, but ample room everywhere; immense covered porticoes, where the "jeunesse dorée" can smoke between the acts; large entrances, halls and foyers innumerable.

It was in this opera house that Patti made her debut and won her reputation. It was also here that Etelka Gerster won her honors. Fursch-Madi—who died in New York, and was considered, with the exception of Patti, one of the greatest singers who ever came to this country—made her first bow to the American public here. So, too, did Devoyed, Durnestre, Delabranche, Ambre, Tournie, Leville, Pical, Michat and Orlius. A success at the New Orleans French Opera House helps every singer in his



INTERIOR OF THE FRENCH OPERA HOUSE, NEW ORLEANS.



TARQUINA TARQUINI.

management of Colonel Mapleson. To use her own words, the critics tore her limb from limb. Nothing daunted, she returned again to the scene, this time with the company assembled by Henry E. Abbey for the Metropolitan season of 1887. This constituted her real American debut.

Subsequent to this a yet greater gain was to be chronicled in Mme. Nordica's achievements as the result of her Bayreuth appearances and her studies under the direction of Cosima Wagner, the widow of the composer.

"Lohengrin" was performed for the first time at the Bayreuth Festspielhaus in the summer of 1894, and Mme. Nordica created the role of Elsa.

The honor was a dual one, for America and for the singer, as Mme. Wagner, in the range of her selection, had at her command every prima donna eligible for the part on the operatic stage.

ALICE NIELSEN.

Alice Nielsen was the daughter of a Danish singer and painter who came to America to make his fortune. Miss Nielsen was born in Nashville, Tenn., and even in her childhood days she possessed a remarkably strong throat and a correct, quick, musical ear. At eight years of age she was playing in a juvenile company in Gilbert and Sullivan's "Mikado." At fifteen years of age she made her debut as a prima donna, singing the part of Yum Yum in the "Mikado." Then came a year of traveling in a stock company, which finally fulfilled an engagement in San Francisco. In that city the manager of "The Bostonians" heard her sing and engaged her at once for a tour. In the operas "The Serenade," "The Fortune Teller" and "The Singing Girl," her success in America was phenomenal, both audiences and the press vying with each other in giving her praise and encouragement. But she wished above all things to have the opinion of the Old World, knowing that it would be more critical, and it was a nervous and anxious moment when she made her first appearance in London. But all went well. Many of the critics, indeed, suggested that she should go into grand opera, and these suggestions she cherished, for they divined and voiced her real ambition. It was the dream of her life, but only a vague dream until Mr. Henry Russell, the distinguished impresario, assured her that her voice and her youth would justify her in adopting the more arduous career. It is very expensive to become an opera singer, and despite the wealth Miss Nielsen had acquired in comic opera, she might never have been able to reach the high pedestal upon which she now stands without the assistance of Mr. Russell, who directed her voice production, and took a personal interest in her Italian education. Miss Nielsen spent sufficient time in Italy not only to acquire the language and to perfect her voice, but to absorb the temperament of the people. In speaking of her life there she says: "I love Italy. From the first moment I put my foot in Naples I was so happy there. In the beginning I found Italian opera very difficult, and was painfully nervous when I first appeared in it. The truth is, I was simply paralyzed. I am timid; a charming quality, no doubt, in moderation." In the fall of 1904 Mr. Russell directed a season of opera at Covent Garden, London. Miss Nielsen at that time took the part that had been considered Madame Melba's own. She sang Mimi to Caruso's Rodolfo, in Puccini's "La Bohème," and Gilda to Maurel's Rigoletto. In May of the following year Mr. Russell instituted a season of opera at the magnificent



ADAM GOLPERN.

New Waldorf Theater, and Miss Nielsen and Madame Calvé alternated in opera, with Signora Duse in drama. Miss Nielsen has sung about fourteen operas in foreign languages. During the ten weeks' engagement she will sing several leading roles.

TARQUINA TARQUINI.

Tarquina Tarquini is a native of Siena. Still in her teens, she has astounded Florence by her impassioned singing of Santuzza, in "Cavalleria Rusticana," at the famous Florentine Opera House three years ago. Almost without preparation she was called upon to sing the important role of Santuzza, owing to the sudden illness of the prima donna. She was one of those rare instances of natural genius which seems to defy the laws of conventional study. Her warm dramatic soprano voice is beautifully placed and is used by her with a degree of expression and passion which recalls Madame Calvé in her best days. In less than three years Signorina Tarquini has made her way into all the principal opera houses of Italy.

ADAM GOLPERN.

Adam Golpern, the famous Russian baritone, is a son of noble Russian parents, and as a child showed a great passion for music. At nineteen years of age he went to the Warsaw Conservatory and obtained a diploma both as a singer as well as a composer. His voice and talent were fully appreciated in his debut as the Barber in "Barbiere di Siviglia," in his native town. The Warsaw press predicted for the young artist a splendid career, and this has been fully justified. After singing at St. Petersburg, Gasporn went to Italy, and sang in Milan, Bologna, etc.



ALICE NIELSEN.



RICCORDA MARTIN.

Riccorda Martin was born of French parents and educated in Paris. He began his career as a light baritone with an exceptionally high range. As time went on his voice continued its higher development and it became obvious to all who were interested in his career that he was the possessor of a remarkably fine tenor voice. One of the many charms of Mr. Martin's singing is that in addition to an exceptional upper range, he has a beautiful medium which may be said to have something of the baritone timbre and manliness which enables him to impersonate both dra-



ANDREA PERELLO DE SEGUROLE.

matic and lyric roles with equal success. He made his debut at Nantes, France, a few years ago and so great was his success that he was engaged to sing in some of the leading opera houses of France. At the instance of a well known Italian impresario he was offered a remunerative contract in Milan, and in this great musical center he sang "Andrea Chenier" with such remarkable effect that Mr. Russell decided to give him a three years' contract with the San Carlo Opera Company. The roles which will be allotted to Mr. Martin during the season will include "Faust," "Romeo and Juliette" and "Pagliacci."

ANDREA PERELLO DE SEGUROLE.

Andrea Perello de Segurole was born in Spain. His father was a conspicuous Spanish politician and his son soon followed in his footsteps for a while. The discovery that he possessed a bass voice of exceptional beauty caused him to abandon his political career, and, after a few years of diligent study, he made his debut as Mephistopheles in "Faust," and was soon engaged to sing this role at the celebrated Theater Royal of Madrid. His success was immediate, and after singing in most of the European theaters he was engaged at the Metropolitan Opera House, under the management of Grau. He was already under contract to the San Carlo Opera House of Naples, but on paying a fine of two thousand five hundred dollars, the impresario agreed to release him to Mr. Russell.

LUISA MILESA.

Luisa Milesa was born in Kentucky, and, like most of the ladies of that State, she is noted for her exceptional personal beauty. When quite young she was sent to Paris for her general education, and being gifted with a clear and light soprano voice she was persuaded to study singing. After a very few months she went to Milan and studied with a leading professor of that city. Her voice and her beauty were instrumental in procuring for her an



LUISA MILESA.

earlier debut than is usually allotted to a singer of American nationality in Italy. She sang Gilda in "Rigoletto" and was subsequently engaged at Verona to appear in "Pagliacci" and "Amico Fritz." She has since enjoyed a reputation which ranks her among the most prominent and promising singers of the North of Italy.

FELY DEREYNE.

Fely Dereyne was born in Paris. As a young child she exhibited extraordinary talent for music, and at the early age of fourteen her singing attracted the attention of the



FELY DEREYNE.

principal professor of the Conservatoire of Music. It was decided that she should study for the stage, and after two years' training she made her debut as Marguerite in "Faust" in a small town in the south of France. The freshness and beauty of her voice soon brought her name under the notice of the director of the Paris Opera House, but she was unable to accept an engagement which was



ARNALDO CONTI.

offered her by him on account of having signed a contract for the Opera House in Budapest. Success followed rapidly, and the young singer's prominence brought her a highly remunerative contract for the Grand Opera of Nice, where she sang principal roles together with Florencio Constantino, and their mutual triumphs constituted one of the sensational events of the season. Mademoiselle Dereyne will be heard as Micaela in "Carmen" on the opening night.

FLORENCIO CONSTANTINO.

The company's premier tenor, Constantino, was born in the city of Bilbao, on the north coast of Spain. As a boy he showed great musical talent, but his father insisted on his entering the Spanish Navy. He soon passed the necessary examination and having taken his diploma, became a lieutenant. The extraordinary beauty of the young man's voice was instrumental in finally getting his release from his official duties for the stage. He made his debut in a small town in his native country. His voice, art and personal elegance soon brought him into prominence, and



FLORENCIO CONSTANTINO.



UMBERTO SACCHETTI.

within a short time he had signed a contract for the Theater Royal of Madrid. His fame spread like wildfire, and the general verdict of the Spanish public was that he was Gayarre's successor.

Constantino's success in Paris was equal to any foreign tenor who has ever sung at the French capital. An offer for La Scala, of Milan, he was obliged to refuse on account of his long contract with the Theater Royal of Madrid. He was engaged to alternate with Caruso during the grand season of Covent Garden, London, and was asked by Mr. Grau to appear at the Metropolitan Opera House, but the same relentless contract of the Theater Royal of Madrid prevented. To secure his present engagement with the San Carlo Opera Company a fine of 20,000 francs had to be paid to the authorities of the Madrid Opera House, and even then it required powerful influence to persuade them to relinquish his services.

IRMA MONTI-BALDINI.

Irma Monti-Baldini was born in Vienna. Her father was an Italian and her mother a Hungarian. As a child she went to Trieste with her parents, where she became a favorite in school on account of the great interest she took in her musical studies.

Gifted with a fine contralto voice, she lost no time in cultivating the art of singing.

Shortly after her marriage to Professor Baldini she and her husband made the acquaintance of Mascagni, the composer of "Cavalleria Rusticana," who was enchanted by the genius of Mme. Monti-Baldini, and spent many hours at the piano teaching her this opera.

She made her debut in Verona, taking the part of Nidia in the opera "Jone." A few days after her first appearance she was called upon to take the same part at Reggio-Emilia, and almost immediately after she made a contract to go to Pisa, where she took the part of Preziolla in "Forza del Destino" and Casildo in "Ruy Blas."

The young artist turned her attention to the study of "Carmen." Her impersonation of the title role was surprising; in fact, such a revelation that she was offered an engagement at the Imperial Theater at St. Petersburg, Warsaw, Odessa, and also the Royal Theater in Madrid. In every one of these cities she was voted the first Carmen of the day. Then followed engagements at La Scala, Milan, and San Carlo, of Naples, and Constanzi, of Rome.

It was not only as a singer, but as an actress that she won her laurels.

ARNALDO CONTI.

Arnaldo Conti was born of Italian parents in the North of Italy. As a little boy of seven years of age he became a child prodigy and performed at a concert with such success that some enterprising master offered his parents a big contract to book him to America. They indignantly refused, as his father, who was a conspicuous musician at that time was dead set against infant prodigies. Young Conti, after his first appearance, was quickly put back to school and began the serious study of harmony and counterpoint. He then wrote some orchestral compositions which brought his name again into public notice, and at the early age of sixteen he was appointed conductor of the leading symphonic concerts at Padova. He was then chosen as conductor for the principal theater of Rome, and was the first person to introduce Wagner into Italy. Being a great admirer of the mighty German master, he fought for the acceptance of his own works in his country

at a period when Wagner had not yet been engaged by the Italians. Signor Conti, after leaving Rome, was appointed leading conductor at the Opera House of Buenos Ayres. He was already the principal conductor of the San Carlo Opera Company on a former visit of that organization to London.

RAFFAELE BAROCCHI.

Raffaele Barocchi, bass, studied at the Conservatory of Florence under Maestro Ceccherini. He made his first debut in Bologna at Duso's Theater in "Forza del Destino" (Fra Militone). His remarkable sense of humor and facility of gesture, combined with a good voice, have made him one of the world's greatest buffos.

Umberto Sacchetti, tenor, made his studies under the famous artist Verzani, in Bologna, his native country. His first debut was in Padova, and proved to be such a success that he was afterward offered a remunerative contract at the famous theater of Reggio-Emilia. He afterward appeared in England, where he found a good engagement with the Moody-Manners Company, and while



RAFFAELE BAROCCHI.

touring England Henry Russell offered him a contract with the San Carlo Company.

[All of the photographs that are used in this article are by G. Moses & Son, of New Orleans, La.]

Cincinnati News Items.

Preparations for the series of Symphony Concerts are almost completed, and it is expected that the official announcements will be mailed during the latter part of this week, and subscriptions for tickets will then be accepted. The box office will be opened at Smith & Nixon's, East Fourth street, November 12. The auction sale for choice of seats is open to all ticket subscribers and will be held in the Woman's Club rooms, Mercantile Library Building, on the mornings of November 20 and 21, from 11 to 12:30 o'clock. The sale of seats without premium begins at the box office November 23 and will be continued November 24. November 26 has been set aside for the reservation of seats by students at reduced prices. An additional soloist engaged for the concerts during the Christmas holidays is Francis McMillen, the young Springfield (Ohio) boy, who has made himself a great violinist.

Urban A. Derer, an organ pupil of Prof. W. S. Herling, of the Metropolitan College of Music, celebrated his twenty-first birthday anniversary last Wednesday by giving an organ recital at Sacred Heart Church, Dayton, Ohio.

Considerable regret was expressed by the members of St. Xavier's Church choir when on Sunday morning, after High Mass, they were informed that their organist and choirmaster, Adolph H. Stadlerman, had tendered his resignation, owing to his heavy and ever increasing teaching duties and his consequent inability to find sufficient time to institute the changes in church music as ordered for the Cincinnati Archdiocese by Archbishop Moeller in accordance with the recent encyclical of Pope Pius X. In compliance with the desired changes St. Xavier's Church has decided to eliminate the women from its choirs and to have the Gregorian chant introduced in St. Xavier's Church, St. Xavier's College and St. Xavier's Parochial School.

The second education recital of George Schneider, on Saturday last, presented the following program: Mozart, fantasia, C minor, rondo, A minor; F. M. Rust, andantini con variazioni; Hans Huber, "Nachtgesaenge," op. 28; MacDowell, barcarolle and humoresque, op. 18; Schubert, impromptu, op. 142, Nos. 2 and 4.

EUROPEAN NOTES.

Antonia Mielke has returned to Berlin after her season in America, and will resume her teaching in the German capital shortly.

Ernest van Dyck has been appointed professor of singing at the Antwerp Conservatory.

A symphonic poem, "Liebesfeier," by Willy Mosbacher, was produced with success in Düsseldorf.

Paul Ertel's "Belsazar," symphonic poem, was done in Hamburg recently and had a friendly reception.

Coblenz will have ten "chronological Beethoven" concerts this winter, at which all of the mighty Ludwig's works are to be performed.

The Meiningen Orchestra will give concerts this month in Eisenach, Gotha, Jena, Halle, Rostock and Copenhagen.

Dessau and Bielefeld gave performances of Bruckner's symphonies, to commemorate the decennial of that composer's death.

Paul Juon's "dance poem," "Psyche," will have its premiere at the Budapest Opera.

Hamburg is planning a cyclis of thirty-five operas, to include the chief works in the Italian, French and German styles.

In Mannheim, Strauss' "Salome" was given not long ago with phenomenal success.

Fritz Cortolezis, formerly of the Nuremberg Opera, has been engaged as one of the conductors at the Munich Opera.

Rocco Trimarchi's new opera, "Quo Vadis," will be given in Rome next month.

"Ryndwergen," a Flemish opera, by De Boeck, had its premiere in Antwerp early this month.

Wiesbaden produced Saint-Saëns' "Samson and Delilah" a few weeks ago.

The Prague Opera produced a new work, "Radhost," by Josef Nesvera.

Eugen Hubay's new lyric opera, "Lavotta's Liebe," will have its premiere in Budapest this season.

E. T. A. Hoffmann's long neglected overture to the operas "Love and Jealousy" and "Undine" were performed recently in Wildungen.

Excerpts from Strauss' "Salome" were given at a recent Philharmonic concert in Warsaw.



IRMA MONTI-BALDINI.

MUSIC IN THE NEW YORK PUBLIC SCHOOLS.

"What's the use of bothering with the music in the public schools? What can those children know about music?"

This sentence was spoken on Broadway, New York, by a man old enough to be able to reason, and not too old to have forgotten how, a musician, engaged in music work, and whose name, if written here, would be known to almost every reader.

Sure enough, why bother teaching things to people who do not know things? To be worth bothering with, you know, they should "know things." Why bother with history, or arithmetic, or writing, spelling, geography? Children do not know about these things; therefore why teach them? What's the use? A man is born a Shakespeare, a Carlyle, a Humboldt. Why bother educating the people, anyway?

There are, alas! countries in which exactly this sort of mummified human has control, and where his dried up thumb keeps people in exactly the condition that might be expected under this sort of thought. We in the United States today are reaping the results of his deformed and deforming rulings. May the day soon come when he is swept, not only off Broadway, but off the face of the earth.

This is precisely the lay of mind that has kept American musicianship so far below par all these years. This is the sort of mind that wrote examinations for children of six, asking about "sequences," "consecutive sixths" and "melodic minors," concluding that it was useless to bother with the "stupidity" and "lack of genius" that could not answer! This is the sort of mind that, although it does not believe in "teaching" those worthless children, gives lessons (?) on a foreign aria to a pupil who does not know a key from a chord, or a phrase from a picket fence; who cannot beat time, cannot read three intervals, does not even know the pronunciation of the language in which the composition is written, who cannot recognize or carry a measure of melody alone, and yet who is sent off after his lesson with the comforting assurance that "It will all come." He perspires over the lesson, calls the

pupil "an ass" to his cronies, and discourses at length upon the insufferable existence of a "great master" who is obliged to teach (?) in order to secure a livelihood.

The only thing to do with this sort of thinking (?) is to go from it, to forget it as quickly as possible, and look away to the other kind. For, in spite of such depression in our midst, the glory of the real truth in music teaching has sprung up here, has persisted, insisted and continued, and grew, and spread, and taught, and learned how best to teach and kept on teaching, till now the view of the harvest is already in sight. This reaping is in form of thousands on thousands of children in this very country who "know about music," and who, better still, want to know about it.

There are indeed born Griegs, and Saint-Saëns, and Rosenstahls. But before blossom and fruitage in every case has stood the same indispensable process of tool making, of skill preparation, of knowledge storing, as in the case of the Carlyle, the Humboldt, the Shakespeare. Some may acquire these things more speedily than others, but there is no escape from the keystone in the arch, the foundation in all structure, mental or material. Neither is there any reason why thousands of children should be left out in the cold as to music, simply because Saint-Saëns is born with more musical readiness than John Patterson. In fact, it is wholly against the tenets of this country that John Patterson should be neglected as to the development of any of his faculties, let alone one so infinitely valuable to him as knowing about music. Because petrified minds cannot see these things is no reason that they do not exist. The more extended the culture in any good direction, the higher the plane of mentality rising out of such culture. The less the culture—the more of such people as our Broadway mummy.

One reason precisely why the great trouble is taken to make this consecutive treatment of the music work in the public schools is to show to those who may not be thinking about it that children not only should be, but can be taught to know about music. Another is in the interest of parents and others who may, through such old-fashioned influence, be turning sour just like this sample, and who in turn shall hamper and hinder true progress. Another is in the interest of the noble army of school music

teachers, who have been made to bleed and suffer unnecessarily through just such influence. Another is to make happy and strong that section of the public and of school authority which has always stood out, and stood out boldly, for the teaching of music to the children of our schools.

Yet another reason is to show to the teachers of private studios (whose province in music work is from a wholly different standpoint) that this sort of fundamental education is not only necessary, but absolutely indispensable to their own success. Also to help show the school musicians that there must be a bridging or dovetailing process for uniting these two different departments, in order to make either as valuable as it might be, and to indicate from the middle, or neutral, ground about what this unifying bridge might be.

There is a direction particularly in which these observations may be made helpful to the school work, and that is in pointing out to those within the schools, and who are, as a body, not closely in touch with the artistic specializing, just where they should bound their instruction, what is most necessary and what wasteful, the directions in which the outside is weak, and therefore what to avoid, etc.

Thanks to the broad and far seeing mentality of those who are in authority in our public school system of education, usually, great care is being taken that there should be no sacrifice of the time of less prosperous children, in order that the more fortunate might be made purely musical. The schools are not aiming to make musicians. They are not only "aiming," but succeeding in making music an element in our very democratic cultivation of human beings. They are slowly but surely lifting the whole body of thought and feeling of our indiscriminate and varied populace into the light, by means of music and of music teaching. They do this by means of noble and elevating musical sounds and intervals, by sane and purified literature associated with such sounds, by the healthy and logical educational processes being employed in instilling the music knowledge day by day, and, above all, by the great, tender, sympathetic souls and trained capacities of the men and women engaged in this unique music work.

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the schoolrooms day by day and seeing the work there done, and the touching and beautiful ways in which it is being accomplished. Aside from the question of music altogether, as a humanizing and uplifting influence, there is that in school music work today which is making strongly for correction of that morbid and almost insane faultiness which is working such reproach for our republic. To prove the truth of this, go, anybody, into any of the more populous districts, and watch the special music teacher at work.

Begin with the first general assembly in the morning, where her usefulness is tested, feeling stirred, and music teaching limited in every possible way. Blazing back at her are from 600 to 1,000 staring eyes, looking out from every gutter in the universe, starred here and there by the American face. Not only are they the windows of unfamiliar foreign mind, but these windows are made to shift and change continually by changes of building, room, or district, due to the floating home life, and to the pressure of unhuman congestion in the population. She has as "general assembly" material old fashioned patriotic songs, filled with words not only new to many as language, but which our own adults must learn to comprehend. She must instill the sense, straighten out the funny words and teach the pronunciation. The tune must be taught by rote, without help of the knowledge and intelligence developed by class instruction later on. She has little or no help from the piano. Pianists and accompanists are not plentiful in this ungrateful labor of love. She must be a whole theater in pantomiming expression, staying wild tonality, softening and sweetening voices, awakening and directing imagination. Precious ideas and ideals must be instilled, respect for her flag, her country, cleanliness, order, honesty, duty, right and wrong, some faint stir of that thing called "principle," the helm and compass of the soul, thrown overboard by so many races. She must not hinder or weary the better class, must not touch the sensitiveness of the ignorant, see the stubbornness of the malformed, or reflect in any way upon that strange parenthood back of it all. And then the music interest that must be stirred and kept and unified, so that they shall love it and want it, and by it be helped to better conditions, in spite of themselves and their surroundings.

With her all the responsibility; on her all the blame, to her none of the credit of it all. And no time! That awful clock thumping away in deadly fight against her. To watch it is part of the task. She starts guiltily at the touch of the last half fraction of a second, lest she may not have accomplished what she might have done, or left undone something that should have been made fast. She has no tomorrow for many of them. It is the "last trump" with her. "If only I could have you till I could do something"

is the earnest cry of her eyes as she tells them "good-bye"—sometimes for two weeks.

For five and a half consecutive hours that day she is in the various class rooms of that building—a village with its 2,000 to 3,000 living souls. The music work is now happily planned off in regular outline, program and notebook safety. The arch enemies of this whole work, "artistic disorder," and lack of unity and uniformity, are fast giving place to system and law of correct education. Artistic disorder in teaching music is passing with the man who would not teach it at all. So hope and happiness mingle with the earnestness of the music teacher in her classroom work. The "time limit" is still to her the evil one. She has fifteen or twenty minutes once or twice a week for work, with from thirty to fifty minds! During the time she teaches not only the pupils but the class teachers how to carry on the new material and to get the best results in the interval before her next visit.

She does more, she holds meetings with them, teaches them theory, drills them in practice, and free, so that they may be able to do. She makes devices and contrivances to help and direct them, and she judges, watches, counsels and entices them. She must. And these class teachers! They are not looking out the window, writing letters, or correcting examination papers during the lesson. You can't get them to talk. You might throw a bomb at their feet to get their attention, so eager they too to know how, and not to disappoint "her." Besides, they are all coming to have an intense love for the music themselves. They see how much of it can be done easily and well. They see that they can apply to its instruction exactly the same principles as to geography or arithmetic. And they do it. Those who do it well are proud of it. Those who do not wish with all their heart they could. When the year's work is done, they take their savings and go to some Boston or Chautauqua or Chicago Normal, to put in practice what they know and to learn more. And they meet the "regular teacher" there. And is there "envy and hatred and malice" between them? Go and see!

But what is taught of music, just what point of efficiency is reached, how much foundation is laid, how is the present employed, the future directed for, in these short periods and with so many pupils? Wait and see.

Outside of New York.

There is in Nashua, N. H., an able and enthusiastic school music worker, E. G. Hood. Mr. Hood is not building up an industry; he is convinced that he is in this world to make it better, its people happier, and he is bent upon that task as are but few, even the most selfish business men. He is director of music in the public schools of Nashua and is also director of the Nashua Oratorio Society.

ciety. He has an element in his activity that is inspired and inspiring.

One of the first movements in his work was to make music in his school elective in the high school. (This high school problem is one that troubles many music teachers.) Then he inaugurated a course in theory in which was included history, musical forms, with illustrations, and harmony. A choral class was put to studying Anderson's "Wreck of the Hesperus," which they sang in public with local soloists. The following year they took up Schaeffer's "Lazarus," and sang it with Boston soloists. The following year they gave Dubois' "Seven Last Words of Christ," with a Boston soloist, two New York soloists and the Boston Festival Orchestra. The following year they started out with Gounod's "Gallia," and Bruch's "Fair Ellen," with Anita Rio, Frederic Martin, Dr. Jackson and the Boston Festival Orchestra.

Now that the interest was stirred, the next move was to take up the elementary and grammar school work in a systematic and rudimentary manner. The high school folks were put at advanced theory study outside of school! During the past six years the high school has taken part in the annual May music festivals, with orchestra and soloists from the large cities. Gade's "Crusaders," portions of the "Creation," Mendelssohn's "Forty-second Psalm," Goring Thomas' "Sun-Worshippers," "The Erl King's Daughter," by Gade, with many part songs and choruses, soloists and orchestras, have been in the work. They are now preparing for the next May Festival with Florence Hinkle, Frank Ormsby and Emilio de Gogorza as soloists, and an orchestra. These will fill part of the program with solo and instrumental selections, invaluable to the young participants from an educational point of view.

It must be remembered, too, that Nashua is not the center of the earth. It is, indeed, largely an industrial community in cotton manufacturing lines. The school children there are intensely interested in music work in all its phases. The more advanced are ambitious to become members of the oratorio society, into which entry is slow, as the membership is limited to one hundred. At Ocean Grove this summer was met a bright lad from these music classes in Nashua, who was engaged in employment with which to earn money that he might hear the admirable concerts directed by Tali Esen Morgan! And the boy paid for every one of the concerts he attended! So much for a taste for music that may be cultivated in the public schools, where our children are being taught to "know something about music."

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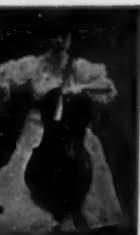
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and the Cathedral School for Girls (at St. Albans), the Bristol School and Miss Smallwood's Washington Seminary, near S street, Washington, D. C.; Miss Dana's school, Morristown, N. J.; Misses Ely's school for girls, in Greenwich, Conn., and to which attention will be paid; the Woman's College, Frederick, Md., in which Maurice G. Beckwith is conservatory director; the Wesleyan School of Music, in Delaware, Ohio, and Converse College, in South Carolina. And there are others.

Musical Lectures.

In the courses of lectures being given under the auspices of the public schools and given in their buildings, music forms a leading feature. In the Wadleigh High School, in New York, for instance, near 115th street, the following composers will be discussed through the season: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Wagner, Tchaikowsky, Grieg, Thomas W. Surette will be the speaker. By ingenious thoughtfulness, talks upon the countries of which the composers are natives will frame the music features.

In Long Island City, music talks will also be given. Operas by German composers, "Music of Ireland and Austria," "Folk Songs of Bohemia," "Patriotic Songs of America," figure among the "subjects"; Marie Mattfeld, Miss O'Donnell, Lewis Armstrong and Miss Runals among the speakers.

In Manhattan, Mrs. Spencer, late of Washington, gives, with illustrations, a lecture on "Italian Music" on November 20; Mrs. H. Speke-Seeley on the "Songs of Shakespeare," Lena Duthie in "Songs of Scotland," Lewis Armstrong in "Songs of Austria, Bohemia and Hungary," Catherine Hays on "Folk Songs of the South," are lecturers in the music department of this series.

Elizabeth Patterson is out in a comparatively new departure, that of song recital before the public schools, with her own manager, and with an artist violinist in one case. Programs of Miss Paterson are volumes of typical vocal periods and characters, the singer having had large training and experience here and abroad.

FANNIE EDGAR THOMAS.

Cesar Thomson a Colossus.

One of the greatest violinists produced by Belgium, a country which has been exceptionally fecund in the matter of violin geniuses, is César Thomson. This colossus has visited the United States but once. In 1894 he toured this country and won a succession of triumphs. After his first concert in New York, the night of October 30, in Carnegie Hall, the music critics concurred in the opinion that he was the greatest violinist ever heard here, with the possible exception of Wieniawski. A writer in the New York Herald called him "the king among violinists." The critics vied with one another in extolling the powers of the Belgian. On his first American tour Thomson played with the Boston Symphony Orchestra six times, with the Theodore Thomas Orchestra five times, with Anton Seidl's Orchestra four times. He gave recitals in the larger cities. His tournee was an artistic success and a sensational triumph of genius. Thomson was importuned to return to the United States, but his engagements in Europe were so numerous and exacting that he could not accept any of the enticing offers made him by the New York managers. It remained for Manager Charlton to induce him to sign a contract for a tour through the United States next season. He will reach New York in January. Widespread interest is manifested in César Thomson's forthcoming tour and there is a lively demand for dates. Mr. Thomson will

appear with the big symphony orchestras and will give many recitals. The success of the engagement already is assured.

SPELL OF PROSPERITY IN WESTERN NEW YORK.

ROCHESTER, N. Y., November 9, 1906.

A visit to the studios of Rochester discloses the fact that teachers of music have plenty to do.

Sophie Funow is early in the field with a series of piano recitals. At the first one given last month the program was played by Anna Foley, May Foley, May Slocum, Celia Feinstein, Beulah Johnson and Edgar Rose. The composers included Mozart, Handel, Beethoven, Mendelssohn, Chopin, Schubert, Liszt and Tchaikowsky. Miss Funow is a thorough teacher and a brilliant performer. Her new studio is in the Central Building.

Alois Truka has returned from a five months' residence in Europe. Mr. Truka's new studio is in the Beckley Building, on Clinton avenue. His violin classes are working industriously and a number of the pupils are making records. Truka is a pupil of Sevcik. He is an admirable teacher, having followed closely the method of his famous master.

G. Starkweather Bush, basso, formerly of Buffalo, has removed to the Central Building from the Beckley Building. In a private hearing of "The Messiah" the singer's noble voice was heard to the best advantage. Conductors of choral clubs ought to hear Mr. Bush.

A former valued member of the Lake Avenue Baptist Church quartet, Marvin Burr, basso, is now teaching vocal music in the Beckley Building. Sundays the Third Presbyterian Church claims Mr. Burr's services. Mrs. Hooker, of Rochester, is the contralto, and Harriet Welch Spire, of Buffalo, the admired soprano. Mr. Burr has an excellent voice and his ambition to excel compels him to take frequent trips to New York to coach in special songs and arias. He has studied with Isidore Luckstone. At present Mr. Burr is interested in the work of giving recitals. The first occurred on October 17, and the second is scheduled for November 24. A third is to follow on December 19. The Burr programs include the classics in song literature and the best in the modern schools of Lieder writing.

Leoncavallo and the Italian singers and orchestra from La Scala, in Milan, united in a concert before a highly cultured audience in Rochester. The program presented was heard in other cities, and as it was fully reviewed in THE MUSICAL COURIER, there is no occasion for further criticism here.

Jessie Baker Gilson, teacher of singing, and member of the choir of the Third Presbyterian Church, has an attractive studio at 506 South Avenue. Mrs. Gilson is the widow of the celebrated Dr. Gilson, formerly of Erie, Pa. She has a large class of pupils, and the Fortnightly Club, which meets at her music rooms, is made up of older people. Besides Shakespeare and Randegger, of London, Mrs. Gilson has studied with Denza and widely known masters in New York City.

Eleanor Holman, formerly of Buffalo, has won golden opinions since her connection with the Brick Church Choir, of Rochester. Her voice has grown in volume and sweetness. Miss Holman is filling out of town engagements in concert and recital. Quite recently Miss Holman and

her former teacher, Harry Fellows, of Buffalo, sang at a recital in Leroy, N. Y., at the Leroy First Presbyterian Church, under the auspices of S. V. Flagler, favorably known as the organist for many years at the Chautauqua Assembly. Mr. Flagler commended Miss Holman's singing of the aria from "The Creation," "With Verdure Clad." Tuesday morning of this week Miss Holman was a soloist at the meeting of the Morning Musicales.

Heinrich Jacobsen has lately organized the Musical Art Choir, made up of thirty-five voices from the choirs of Rochester. Two concerts will be given, and the programs, will be like those sung at the concerts of the Musical Art Society in New York City and the Choral Art Society of Brooklyn. Mr. Jacobsen passed his vacation in London, Berlin and Hamburg very profitably.

John D. Beall is, as usual, very busy in his studio. This teacher gives ninety singing lessons a week. The Beall studio in the Central Building is only a part of the work done by the family. Mrs. Beall has a studio of her own at 4 Normandy avenue, and she is meeting with good success with the T. W. A. classes.

Maude Lee Bissell is one of the successful piano instructors of Rochester, and her concert engagements increase every year. Mrs. Bissell will be one of the soloists at the next concert of the Rochester Symphony Orchestra. Watkin Mills, the English basso, will be the other soloist. During the winter Mrs. Bissell is going to New York City to play before a leading private school, and while in the metropolis she will be for a part of the time with her teacher, the celebrated Julie Rive-King.

Charlotte Gregg, a pianist of brilliant talent, had the rare privilege while abroad this summer of studying with the great Rosenthal at the Villa Gastrin. Miss Gregg is most enthusiastic over the method of her famous master.

VIRGINIA KEENE.

Emma Showers Winning Laudatory Comments.

Recent criticisms from the cities of Pennsylvania show that Emma Showers is winning many laudatory comments by her recitals. At Bucknell University, Lewisburg, Pa., where she has been heard a number of times and is very popular, this artist was accorded an ovation. Her program contained numbers by Beethoven, Chopin, Liszt and some of the modern composers. She was enthusiastically recalled many times.



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BISPHAM AND "THE VICAR OF WAKEFIELD" IN LONDON.

Ever since his arrival in London, some five or six weeks ago, David Bispham has been constantly occupied with the preparations for producing Liza Lehmann's opera "The Vicar of Wakefield," the rights of which he secured last year, both for England and America. The subject is one that has long appealed to Mr. Bispham as suitable and practicable for the stage, and by a strange coincidence Mme. Lehmann had the same opinion. In the course of a conversation she mentioned her desire to compose music for "The Vicar"—as the work is familiarly called—and the result of this conversation will soon be seen and heard by the public. Laurence Housman, author of "An Englishwoman's Love Letters," who has just produced a successful play and therefore is not a stranger to the dramatic stage, was called upon to write the book, which is said to be very clever, and the work of rehearsing is now going on at one of the London theaters, everything being personally superintended by Mr. Bispham, whose familiarity with the stage, and his personal interest in "The Vicar," guarantees a splendid performance for the opening night which is fixed to be at Manchester on November 12. After that the company will go to Newcastle and Glasgow, opening in London in one of the theaters controlled by Mr. Curzon.

To assist him in his work Mr. Bispham secured the services of Bram Stoker, who was for so many years connected with the late Sir Henry Irving as secretary and "right hand man"—his biography of Sir Henry has just been published—and he is now acting in the same capacity for Mr. Bispham. He has engaged for this production as many as possible of the former assistants of Henry Irving, people well trained for their respective duties and of invaluable assistance.

As far as careful rehearsing can show anything and judging from the opinions of outsiders who have been invited to hear rehearsals on the stage, it is predicted that the opera will be a great success. The book is strong, retaining many of the salient features of the original work of Oliver Goldsmith, and the music is full of melody and pathos rising to very fine moments of impassioned beauty. In the piece founded upon so well known a classic every effort has been made to preserve the atmosphere of the original, therefore the music contains nothing of Wagner, Richard Strauss or of any of the modern writers, makes no pretense to convolutions of harmony, nor does it imitate the modes of music existing in the middle of the

eighteenth century, though more than one of the songs of that day are introduced. The effort has been successfully made to treat both dramatically and musically the human emotions so beautifully dealt with in the original. The piece is entirely the property of Mr. Bispham and is being produced under his own responsibility. All the scenery has been made upon Mr. Bispham's direction from Goldsmith's own directions, the execution being intrusted to Joseph Harker, W. T. Hemsley and Harry Potts, who worked for Sir Henry Irving. Costumes are absolutely of the period founded upon originals lent by Seymour Lucas, Royal Academician, and are being made by Nathan. The wigs are by the most celebrated of perruquiers, Clarkson.

The first act of the play takes place in the Vicar's garden, the second in the cornfield behind the Vicar's house, where the reapers are gathering the standing grain. This second act is one of the beautiful effects in the piece and Mr. Bispham is the first one to put such a scene on the stage actually. The third and last scene is the interior of the Vicar's cottage, where Christmas is being kept and where the Vicar brings Olivia home.

The fourteen characters of the cast have been intrusted to well known singers and actors and include:

Dr. Primrose.....	David Bispham
Mrs. Primrose.....	Mrs. Theodore Wright
Olivia—in London, Miss Isabel Jay.....	Violette Londa
Sophia.....	Edith Clegg
Mimes.....	Arthur Eldred
Dick (with song).....	Master Gordon Travis
Bill.....	Elfin Arthur
Mr. Burchell.....	Richard Temple
Squire Thornhill.....	Walter Hyde
Jensinson.....	C. Oram Lander
Farmer Williams.....	Powis Pinder
Lady Blarney.....	Mme. Amy Martin
Miss Skeggs.....	Valerie de Lacy
The Gipsy.....	Bella Wallis

Of these principals Mr. Bispham is so well known, both in this country and America, as singer and actor, that his name stands for all the best in his profession, and it is said that part of Dr. Primrose is admirably suited to him in every way.

Mrs. Theodore Wright is a well known comedienne who has appeared at the Court Theater and also in Bernard Shaw's plays. There is no singing in her part.

Isabel Jay is the foremost of the young women on the musical stage. She sang at the Savoy in Gilbert and Sullivan's operas for a number of years and she welcomes

this serious departure from the line of work she has been doing of late as it affords her ample scope for singing and acting. Miss Jay is now singing in London and is able to attend rehearsals and she will be fine in the part.

Violette Londa, who will assume the part of Olivia en tour until Miss Jay opens with the part in London, is the daughter of Sir George Sydenham Clarke, who, during Balfour's administration, was Governor of Victoria. She creates the part in the provinces and is said to have a beautiful voice.

Edith Clegg, a talented girl with fine contralto voice, has a natural aptitude for this kind of work, which is far more difficult than grand opera.

Arthur Eldred, an English comedian, has no singing in his part.

Gordon Travis is an excellent little singer from the London College of Choristers. He is only fourteen years old but has already made a tour of the world with a party of choristers. He has a charming voice.

Elfin Arthur is a girl actress who speaks and recites extremely well. She is to personate the youngest of the Vicar's two children. Has had experience on the stage previously.

Richard Temple was for many years connected with the production of Gilbert & Sullivan's operas at the Savoy. He was the original Dick Deadeye and has a voice of sterling quality.

Walter Hyde, tenor, is young, handsome, manly, with superb robust voice and great musical feeling.

C. O. Lander, an American actor, a son of the celebrated actress, Mrs. Lander. No singing.

Powis Pinder, an English comedian with no singing in his part.

Amy Martin, a fine lady from London, is an excellent actress and as is also Valerie de Lacy. These ladies are exact opposites, one large with an alto voice, the other small and soprano.

Bella Wallis—the part of the Gipsy is without singing—is the wife of Hugh Moss, who is producing the play for Mr. Bispham. She was for many years with the late Mr. Toole.

Of Hugh Moss Mr. Bispham says: "He is a great master and poet in his department, an actor in the past and an author and lifetime of experience on the stage." He is lent by the kind permission of F. R. Benson, Shakespearian actor.

Hamish McCunn, the conductor, is a Scotchman and a well known composer, though he has devoted his time for the past few years to conducting English operas for different companies.

There is a large chorus, the voices having been carefully chosen. The necessary understudies are being rehearsed as well as the principals, and all are to be "letter perfect" for the opening night.

Mr. Bispham has made a careful study of "The Vicar

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Philadelphia Criticisms of Thaddeus Rich.

Thaddeus Rich, the young concertmeister of the Philadelphia Symphony Orchestra, has found favor with the music critics of that city. Mr. Rich played as soloist at the first pair of concerts, and the following opinions indicate that he won a complete artistic victory:

Thaddeus Rich, a young violinist of American birth, but of European training and already of distinguished achievement, made his first appearance as the soloist of yesterday's concert. Mr. Rich played Wieniawski's familiar concerto in D minor. He proved himself a delightful player, with a beautiful tone, a sound musical sentiment and a bright, clear, facile execution, that made consistently interesting a piece which too easily lends itself to mere display. He is very youthful in appearance, but the impression he made as a real musician was unmistakable.—Public Ledger.

Mr. Rich scored a great success and received quite an ovation after the first movement of the Wieniawski concerto in D minor, for violin and orchestra, a most difficult composition. He showed himself master of his art, his tone was round and mellow and his bow arm resourceful.—Philadelphia Press.

Mr. Rich had a felicitous introduction yesterday, being the soloist, and stepped at once into assured favor and popularity. Though noticeably young for his important position—being still in the early twenties—Mr. Rich leaves no doubt as to his capabilities. He has an attractive personality, with a frank, pleasant face that is decidedly good looking, rather light hair, and a slender, youthful form. He played with complete mastery, as to poise and technique, and into which he put poetic feeling and sentiment, with sufficient power and no little brilliancy. Mr. Rich is welcome to the musical life of Philadelphia, which he is sure to enrich by his presence.—Evening Bulletin.

Mr. Rich played with commendable accuracy of intonation and an agreeable quality of tone. He was much and deservedly applauded.—Inquirer.

Thaddeus Rich made a decidedly favorable impression as a soloist. He has temperament and exhibits skill and judgment, and he plays with perfect regard for the musical values. Although he is extremely youthful, he well merits the eminence to which he has been raised, and now that he has become a resident of Philadelphia, music lovers will unquestionably have cause to feel proud of his achievements.—Record.

Thaddeus Rich, the new and very young but also very charming and dignified concertmeister, was the soloist. He emerged from his great trial triumphant. His tone is not large, but it has a bell like clarity that has been matched by few of even the most famed artists.

Coupled with his absolutely pure intonation and a bow arm of most unusual delicacy and surety, Mr. Rich has a temperament that one would like to hear in a more varied program. It is to be hoped that Mr. Rich will give a recital this winter that will enable Philadelphians to become more closely acquainted with him.—Evening Telegram.

Kneisel Quartet Program.

The Kneisel Quartet began its fifteenth season in New York last evening Tuesday, November 13 in Mendelssohn Hall. The program was as follows:

Quartet, D minor.....Schubert
Sonata, Piano and 'Cello, C minor.....Saint-Saëns
Quartet, A major.....Grieg

The other concerts of the Kneisel Quartet will be given on December 11, January 8, February 5, March 5, and April 2. These are the works intended for performance:

Quartet in E flat major, op. 74.....Beethoven
Quartet in E flat major, op. 127.....Beethoven
Grosse Fugue, op. 133.....Beethoven
Quintet, op. 16, for Piano and Wind Instruments.....Beethoven
Quartet in G major.....Haydn
Quartet in A major.....Mozart
Quartet in D minor.....Schubert
Quartet in F major.....Schumann
Quintet in G major.....Schubert
Sextet in C major.....Brahms
Piano-Cello Sonata in C minor.....Saint-Saëns
Quartet in A major (first time).....Ravel
Quartet in A major (first time).....Grieg
Sextet.....Loeffler
Piano Quintet.....César Franck
Piano Quintet (first time).....Novak
Quartet in G minor (first time).....Scontrino

The soloists at the Kneisel Quartet concerts this season will be Carlo Buonamici, Walter Damrosch, Ossip Gabrilowitch, Helen Hopekirk, Mrs. David Mannes, and Dr. Otto Neitzel.

Excellent Sight Singing Book.

"Sight Singing for Self Instruction, or Class Use," is a new book advertised in another column of this issue. Judging by numerous testimonials from all parts of the United States, and especially from New York, the book fulfills all that is claimed in the advertisement. It is essentially a sight singing book for self instruction. Organists and leaders who engage singers are always looking for the best sight readers, and many times singers with inferior voices get engagements in preference to those with fine voices who cannot read. The publisher will send a list of testimonials on application.

Katharine Goodson at the Rhine Festival.

The Lower Rhine Festival, at which Katharine Goodson played last June at Aix-la-Chapelle, is one of great historic and artistic value. Since 1827 it has been held triennially at Aix, Düsseldorf, or Cologne. Among the conductors have been Schumann, Mendelssohn, Ries, Spohr, Spontini, Hiller, Liszt, Rubinstein, Joachim and Weingartner; and among soloists were the most eminent artists, including Jenny Lind, Mme. Schumann, and Julius Stockhausen. The honor, therefore, of an appearance at such a festival is very considerable, and the fact that the directors wrote to Miss Goodson that they were entirely unanimous in their wish to engage her, owing to her great success a few months previous at a Symphony concert at Aix, was an additional compliment. It will be remembered that Miss Goodson will make her first appearance in America at the Boston Symphony Concerts on January 18 and 19, and the following criticisms of her playing at the above festival under Weingartner may therefore be of interest:

In Miss Goodson's playing of Liszt's E flat concerto, the clearness and strength of her conception, her extraordinarily delicate and smooth technique, and the warmth of feeling in the magic of her touch, aroused the public to stormy demonstrations of applause, and the artist responded with an encore.—Aachener Allgemeine Zeitung.

A brilliantly finished technique, glowing tone color, and a brio which quite carried her audience away.—Kölnische Zeitung.

She has a big, powerful tone, fine shading of expression and a winning naturalness of conception, free from every striving after outward virtuosity.—Aachener Politisches Tageblatt.

The pianist, Katharine Goodson, played Liszt's concerto with astounding virtuosity.—Berlin Vossische Zeitung.

She has much similarity to Thérèse Carreño, and perhaps even excels her in bravura.—Fremden Blatt, Vienna.

* * * And Katharine Goodson is a pianist of the very first rank. I only know one who combines such imposing strength with so much grace and poetry.—Paderewski, Düsseldorf Zeitung.

Roman Poetry.

"The window's lovely character

To me is very plain,

For she lets in floods of sunshine

In spite of all her pane."

Thus spoke the Grand Piano,

His manner free from guile,

As he showed his row of ivories

In one unchanging smile.


—Osservatore Romano.

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SYMPHONY SEASON OPENED IN PITTSBURG.

PITTSBURG, Pa., November 9, 1906.

The opening concerts of the twelfth season of the Pittsburgh Orchestra were held in Carnegie Music Hall Thursday evening, November 1, and Saturday afternoon, November 3. Never before has Carnegie Hall held such a brilliant and representative audience as that which greeted the orchestra and Mr. Paur on Thursday evening. Every seat was occupied and a number of people stood throughout the entire program. Luigi von Kunits, the concertmeister, was greeted warmly, and Emil Paur received an ovation as he stepped out on the stage. The program was opened with the overture to "Euryanthe," and while the orchestra had only four days' rehearsal, yet this number went very well. Madame Schumann-Heink, the soloist of the evening, then appeared and sang the recitative, "Jetzt Vitellia" and rondo "Nie Soll mit Rosen," from Mozart's opera, "Titus." She had her usual tremendous success. Such faultless technic, beautiful tone and great interpretive powers deserve the great admiration that is given to Madame Heink. Tchaikowsky's fourth symphony followed the Mozart number, and it was enthusiastically received by the audience. The fact that the personnel of the orchestra remains practically unchanged explains how it was possible to render the symphony so well with such a short time for rehearsal.

The second part of the program included the love scene from Richard Strauss' "Feuersoth," two Schubert songs, "The Young Nun" and "Die Allmacht," sung by Madame Schumann-Heink, with orchestra, and Liszt's polonaise in E major orchestrated by Müller Berghaus.

At the Saturday matinee concert, when this program was repeated, every seat in the house was occupied, and two hundred people were turned away after hour hundred tickets for standing room had been sold. This is positive evidence of the popularity of our noted conductor, Emil Paur; of the great contralto, Schumann-Heink, and of the Pittsburgh Orchestra. At the second set of concerts held tonight and tomorrow afternoon, Alexander Petschnikoff, violinist, will be the soloist.



The song recital given by Madame Schumann-Heink, under the auspices of the Tuesday Musical Club, on Tuesday evening, November 6, following so closely upon her appearance with the Pittsburgh Orchestra, was but further evidence of the unusual popularity of this singer. A large and enthusiastic audience greeted her; Rossini, Schubert, Schumann, Brahms and Meyerbeer were represented on the program, and it is unnecessary to add that every number was beautifully rendered.



W. G. Armstrong, the new voice teacher, at the Pittsburgh Conservatory of Music, has made a very favorable impression, both as a teacher and a soloist.



Anna Gertrude Clark, soprano, is scheduled to sing at recitals in Washington, D. C., on December 16, 17, 18 and 20. Miss Clark will also sing with the New York Festival Chorus this winter.



The usual free organ recitals were given in Pittsburgh Carnegie Music Hall, Saturday evening, November 3, and Sunday afternoon, November 4. Charles Heinroth, organist at the Church of the Ascension, of New York, gave both programs, and made an excellent impression upon his audiences.

Program for Sembrich Recital.

Madame Sembrich closed her recital tour at Dallas, Tex. The prima donna returned to New York last week to prepare for her recitals, in Brooklyn tomorrow night (Thursday), and at Carnegie Hall, Tuesday afternoon, November 20. The program for the Carnegie Hall recital follows:

Ariette, from L'Ami de la Maison.....	Gretry
Qual Farfaletta amante.....	Scarlatti
Bist Du bei Mir.....	Bach
Ein neues andächtiges Kindelwiegen.....	David Corner
The Plague of Love.....	Dr. Arne
A Pastoral.....	Henry Carey
Frühlingstraum.....	Schubert
Der Musensohn.....	Schubert
Meine Rose.....	Schumann
Aufträge.....	Schumann
Feldeinsamkeit.....	Brahms
Vorschneller Schwur.....	Brahms
Mein Lied ertönt.....	Dvorák
In dem weiten, breiten, luft'gen Leinenkleide.....	Dvorák
Als die Alte Mutter.....	Dvorák
Reingestimmt die Saiten.....	Dvorák
Darf des Falken Schwingen.....	Dvorák
Zieguner Melodien.....	
Liebe varrät nicht.....	Gernsheim
There Is a Lady Sweet and Kind.....	Carl Hauser
The Year's at the Spring.....	Mrs. H. H. A. Beach
L'Été.....	Chaminade

Schumann-Heink Breaking Records.

Schumann-Heink is breaking records on her tour through the country. Since her recital in New York on October 20 she has sung in Pittsburgh with the Pittsburgh Orchestra, before the largest audience ever assembled in the Smoky City. Emil Paur, the conductor, broke his rule for the occasion by permitting the great contralto to sing an encore. Her recital in Pittsburgh on Tuesday evening was sold out the Friday previous. In other towns where the singer has appeared, the receipts and audiences have broken all records in those towns. After her appearance with the New York Symphony Orchestra Saturday evening and Sunday afternoon last, Madame Schumann-Heink left immediately for St. Louis, where she is to give a recital Tuesday evening, to be followed by four other concerts within five days. Henry Wolfsohn, the manager of Madame Schumann-Heink, announces that she will give a popular recital in Carnegie Hall for the first or second Sunday afternoon in December.

Young Dethier to Play East, West and South.

Edouard Dethier, the noted young violinist, is in constant demand. Aside from private musicale appearances in Brooklyn, in November and December, this meteoric artist will be heard in Philadelphia, Baltimore and Washington. In December he is in the principal cities of the South, and will concertize through the Northwest in the early spring.

Macmillen Due the End of the Week.

The debut of Francis Macmillen, at Carnegie Hall, December 7, promises to be an event of extraordinary interest, for the successes of the young American violinist have been of an unusual sort, particularly in London, where his praises have been loudly sung. Macmillen will arrive the last of the week, and will remain in New York until his Carnegie Hall appearance.

Stender Touring Canada With Hekking.

Frieda Stender is appearing with Hekking on the Canadian tour of the great 'cellist. In December the soprano will sing at special concerts in Syracuse and Buffalo. In Milwaukee Miss Stender will be heard in the performance of Bach's "Passion According to St. Matthew," with the A Capella Choir of that city.

The Kellerts to Make New York Debut in January.

Two young artists, who have won more than ordinary distinction, are Ralph Kellert, violinist, and his younger brother, Mitchell Kellert, pianist. Lately returned from European study, with enthusiastic praises from foreign critics, these gifted lads will make their debut at Carnegie Hall, January 22, with Walter Damrosch and the New York Symphony Orchestra. Master Mitchell, the talented young pianist, has received further recognition of his ability in being placed with Hekking during his tour through Canada.

Judith's Song to Holofernes.

The small green grapes in heavy clusters grew,
Feeding on mystic moonlight and white dew
And amber sunshine the long summer through;

Till, with faint tremor in her veins, the Vine
Felt the delicious pulses of the Wine,
And the grapes ripened in the year's decline.

And day by day the Virgins watched their charge;
And when, at last, beyond the horizon's marge,
The harvest moon droopt beautiful and large,
The subtle spirit in the grape was caught,
And to the slowly dying monarch brought
In a great cup fantastically wrought.

Of this he drank, then straightway from his brain
Went the weird malady, and once again
He walked the palace, free of scar or pain—

But strangely changed, for somehow he had lost
Body and voice; the courtiers, as he crossed
The royal chambers, whispered—The King's Ghost!
—From "Judith of Bethulia," by Thomas Bailey Aldrich.

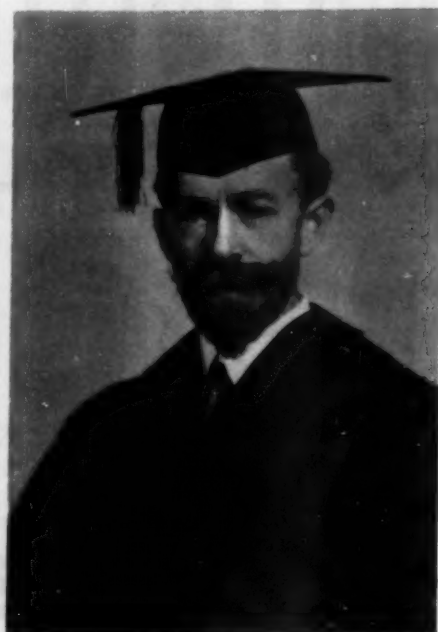
Saint-Saëns Engaged for Washington.

Camille Saint-Saëns is to give a recital in Washington, D. C., at the Columbia Theater, on December 10. This engagement of the distinguished composer and pianist will be under the management of Mary A. Cryder.

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MUSIC ACROSS THE HUDSON.

JERSEY CITY, N. J., November 9, 1906.

The event in musical circles for this month is the Leopold Winkler recital, which is set for the 26th. A large number of tickets have been sold and everything points to an unusual success. Bayonne, Bergen Point and Jersey City are represented in the list of patrons, who are leaders in art and social life. Many of the teachers have sent requests for the program to familiarize their pupils with the numbers the pianist will give.

Eva Emmett Wycoff, who is the soprano engaged for the above recital, is also engaged for the annual breakfast of the Woman's Club, which will be preceded by a short program of music and readings.

One of the best programs the Afternoon Music Club has presented for the pleasure of its members and friends was given when Mrs. Francisca Hopf read a scholarly and delightful paper upon the life and works of Leoncavallo, and a graphic analysis of his best known work, "I Pagliacci." As it was impossible to secure the services of the great singers who have sung in "I Pagliacci," Mrs. Hopf made use of that modern invention the graphophone and the prologue by De Gogorza, and the duet by Scotti and Caruso were listened to with interest by all present. Others of the club who assisted in making an afternoon of enjoyment were Mary Currie-Lateman, who sang the "Bird Song" from "Nedda"; Lucy F. Nelson, Chadwick's "Before the Dawn." Miss Scott, Suzanne Zimmerman and Miss McDermid also sang. The pianists were Miss Barclay and Miss Lyons. Mrs. Bennett was the accompanist.

Much interest is being taken in the production of "The Messiah" by the Woman's Choral Society, assisted by the Schubert Glee Club and a quartet of fine soloists. Arthur D. Woodruff will direct.

Jeanette Fernandez has been engaged as soprano in St. John's Episcopal Church in this city.

Louise Hood, the violinist, of Newark, besides conducting her own orchestra, composed of young women of talent in that city, is one of the earnest spirits in the Woman's Orchestra, of New York, that has Leo Schultz as conductor.

Christine MacCall, opened her studio in November after a delightful vacation spent in Bernardsville, N. J.; Saratoga and Lake George. Miss MacCall sang also at Scotia and Amsterdam and was complimented upon her many artistic qualities.

Hoboken.

The German Clubhouse, on Hudson street, will soon open its doors to its members. The extensive improvements are nearing completion. Several of Mme. Ernest Temme's pupils are rehearsing for a program of fine music to be given at the opening of the club. Mrs. Carl Willenborg will take an active part in this, as in all educational and artistic affairs in Hoboken. Miss Walter, the teacher of piano in Berlin and sister to Mrs. Willenborg, is visit-

ing in this country, and while here has embraced the opportunity of studying with Mme. Temme.

JESSIE BRUCE LOCKHART,
17 Brinkerhoff street, Jersey City.

DR. CARL MUCK WELCOMED IN BROOKLYN.

BROOKLYN, November 12, 1906.

When Dr. Carl Muck came before the audience in the Baptist Temple Friday night, November 9, to conduct the first concert of the season in the borough by the Boston Symphony Orchestra, the audience arose and accorded the new conductor a most hospitable welcome. As the music played was heard at the concerts in Manhattan Thursday evening and Saturday afternoon, nothing remains to be added but to record the numbers:

Symphony No. 1, in C minor, op. 68.....Brahms
Overture to Oberon.....Weber
A Siegfried Idyl.....Wagner
Prelude to Mastersingers of Nuremberg.....Wagner

This was the program arranged for the last Tonkünstler evening (Tuesday, November 13) at the Imperial, 360 Fulton street:

Sonata No. 2, for Piano and Violin, E minor, op. 24.....E. Sjögren
A. Campbell Weston and Maurice Kaufman.
Lenz und Liebe, a Song Cycle for Soprano, Contralto, Tenor and Basso, with Piano Accompaniment, op. 84.....H. Hofmann
Quartet.
Duet (Tenor and Basso).....Duet (Soprano and Contralto).
Duet (Tenor and Basso).
Solo (Basso) and Quartet.
Solo (Soprano).

Mrs. Alex. Rihn, soprano; Rosemarie Campbell, contralto; Charles Bassett, tenor; Herman F. Dietmann, basso, and Alex. Rihn, piano.
Trio, No. 2, for Piano, Violin and Violoncello, F major, op. 72.....B. Godard

The Schnabel Trio.
Augusta Octavia Schnabel, piano; Carl Henry Tollefsen, violin; Oliver Hoyt Anderson, Violoncello.

Madame Sembrich will have the assistance of Isidore Luckstone at the piano at her recital in the Baptist Temple Thursday night. The prima donna will sing the following program:

O Serpente, from La serva padrona.....Pergolesi
Lusinghe più care, Aria from Alexander.....Handel
C'est mon ami Marie Antoinette.....Weber
Nymphs and Shepherds.....Purcell
Fino per mio diletto.....Author unknown, Eighteenth Century
Frühlingstraum.....Schubert
Musesong.....Schubert
Lieder der Bräut (1 and 2).....Schumann
Röselin-Röselin.....Schumann
Nachtigall.....Brahms
Röselin dreie.....Brahms
Verborgene Liebe.....Hugo Wolf
Ich glaube lieber Schutz.....Reger
Ein Traum.....Grieg
Si mes vœux.....Hahn
Milkmaid's Song.....Horatio Parker
L'été.....Chaminade

Demands for Elsa Ruegger.

The demand for dates for Elsa Ruegger, who is to return to America in January, indicates how great an impression Mlle. Ruegger's work has made throughout the country. Wherever the Belgian 'cellist has been heard before, a desire for a return engagement is manifest. This tour will be Mlle. Ruegger's fourth in the United States. At present she is filling engagements in Belgium.

A RECORD OF THE WEEK IN NEW YORK.

Wednesday evening, November 7, reappearance of Rosenthal, assisted by New York Symphony Orchestra, Walter Damrosch, conductor, Carnegie Hall.

Thursday afternoon, November 8, debut of Dr. Otto Neitzel, in lecture-recital on "Salome," Mendelssohn Hall.
Thursday evening, November 8, New York debut of Dr. Carl Muck, as conductor of Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, November 8, Scott Wheeler organ recital, Plymouth Church, Brooklyn.

Friday afternoon, November 9, first concert by the Boston Symphony Quartet, Heinrich Gebhard, assisting pianist, Mendelssohn Hall.

Friday evening, November 9, debut of Edna Richolson (piano), assisted by the New York Symphony Orchestra, Walter Damrosch, conductor, Carnegie Hall.

Friday evening, November 9, first concert of the People's Symphony Auxiliary Club, Rosine Hageman van Dyk, soprano, assisting soloist, Cooper Union Hall.

Friday evening, November 9, Brooklyn debut of Dr. Carl Muck, with the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Saturday afternoon, November 10, matinee concert of the Boston Symphony Orchestra, Dr. Carl Muck, conductor, Carnegie Hall.

Saturday evening, November 10, concert of the New York Symphony Orchestra, Madame Schumann-Heink, Saturday evening, November 10, first concert by the Danish Symphony Society, Waldorf-Astoria.

soloist, Walter Damrosch, conductor, Carnegie Hall.
Sunday afternoon, November 11, matinee concert of the New York Symphony Orchestra, Schumann-Heink, soloist, Walter Damrosch, conductor, Carnegie Hall.

Sunday evening, November 11, Creatore and his band, Hippodrome.

Monday afternoon, November 12, song recital by Gwilym Miles, Mehan Studios, Carnegie Hall.

Monday evening, November 12, first New York performance of "Madam Butterfly" (in English) by Savage Grand Opera Company, Garden Theater.

Monday evening, November 12, musicale of the Women's Philharmonic Society, Chapter Room, Carnegie Hall.

Tuesday evening, November 13, "Madam Butterfly," Garden Theater.

Tuesday evening, November 13, Kneisel Quartet concert, Dr. Otto Neitzel, assisting pianist, Mendelssohn Hall.

Tuesday evening, November 13, Tonkünstler concert, Imperial Building, Brooklyn.

Mrs. Herbert Witherspoon to Try Voices.

Mrs. Herbert Witherspoon, the widely known singing teacher, has set apart the noon hour, from 12 to 1, on Tuesdays and Fridays, for the reception of new pupils and voice trials. Mrs. Witherspoon has some very promising voices now among her numerous pupils at her studio, 149 East Sixty-third street. Viola Waterhouse, who is rapidly winning the tributes due to a beautiful lyric dramatic soprano (and an impeccable method.) Mrs. Waterhouse was one of the great successes at the recent music festival in Worcester, Mass. This accomplished vocalist has just been engaged by Frank Van der Stucken, of Cincinnati, for the Christmas performance of "The Messiah," in that city. Mrs. Waterhouse has previously sung with great credit to herself and to her teacher, in Pittsburg, Cleveland, Akron and Brooklyn. For two years this soprano has been under Mrs. Witherspoon's training.

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PRATTLE FROM PRAGUE.

PRAGUE, November 3, 1906.

With the approach of the winter the musical season in this city is fast getting into full swing. Already we have had several events of first class importance, and every night the opera houses and concert halls have something to offer to the music loving public.

Jan Kubelik has come and gone, scoring top notch triumphs at the two recitals he gave in the large hall of the Rudolphinum. On both occasions the place was filled to its utmost capacity by enthusiastic crowds who generously applauded this veritable wizard of the bow. In one respect his auditors were surprised—and delighted. They came to hear Kubelik, the virtuoso, the wonder of the Sevcik school, and they got more—they heard Kubelik, the man. Nobody could listen to his magnificent rendition of the Saint-Saëns B minor concerto without realizing with ever growing admiration that the marvelous boy who had electrified the world with his dazzling technic and poetic tone, who had donned the mantle of the half mythical Paganini and opened new vistas of indeterminate extent to the votaries of the bow, that this prodigy was maturing into the artist, and that the scintillations of facile execution were now but the adornments of a deeper undercurrent of soul and thought. Bravo, Pane Kubelik!

Kocian has also played in this city. He is somewhat of a puzzle to the local critics. Equipped with such large technic and other fine qualities as he undoubtedly possesses (witness his playing of the Wieniawski A major polonaise) it is not easy to understand why he has not attained a greater measure of success. The question was asked recently: "If Kubelik had Kocian's appearance and Kocian Kubelik's, which would then be Kubelik?" This is not quite the quibble that it seems. Kubelik has "arrived." Why hasn't Kocian?

Marie Hall, Sevcik's third big star, is coming in December. This will be her first return to Prague since her debut in 1903, and musicians are eagerly waiting to learn whether their predictions have been verified. I recollect she informed me at that time that her favorite composers were Bach and—Paganini, a combination of the classical with the technical that showed clearly enough both the sobriety and the boldness of her ambitious. She also desired to settle in Dresden for the purpose of continuing her theoretical musical studies, but I fear the public demands on her time have frustrated the fruition of any such scheme.

The "Salome" of the great Richard II, which you will hear in New York this season, and the Prague première of which your correspondent sent you full particulars in the summer, still continues to be played to crowded houses at the German Opera. Subsequent hearing only confirms the primary impression that here we have to deal with a stupendous conception stupendously carried out. It is the logical development of the new departure inaugurated by the Bayreuth master.

The popular concert of the Bohemian Philharmonic was devoted solely to Brahms. The program consisted of the "Tragic" overture (op. 81), the double concerto for violin and cello in A minor (op. 102), and the much disputed symphony in D major (op. 72). Critical opinion is certainly favorable to the latter in Prague. The first movement with its sensuous breadth and the third with its gentle charm have been specially commented upon. The difficult double concerto was played with great care and ardor by Herren Buchtele and Krasa.

On Thursday last, October 19, the Anglo-American Club gave a big musical reception in honor of a visit of the British Chamber of Commerce to this city. A large number of notabilities filled the Wintergarten of the Hotel de Saxe, overflowing into the other apartments now belonging to the club. The chief feature of the program was the violin solo of Marie Buchanan, of Cheyenne, Wyo. This remarkable young violinist has just completed a three years' study with Sevcik, and her performance of Bruch's "Scotch Fantaisie" evoked unstinted applause from the large gathering. Her tone, technic and temperament are alike admirable, and no one seemed better pleased than the great teacher himself, who sat in a retired corner, beaming with delight at his pupil's performance. Readers of THE MUSICAL COURIER will undoubtedly hear more of her soon.

Another Sevcik pupil who appeared in public last week was Reena Russell Graham, a young Scotch violinist, already a favorite with Continental and London audiences. She plays with great esprit and verve, and has a winning manner that gives much charm and interest to her performance.

Among a host of announcements, I may mention that

Edyth Walker, the American prima donna, and formerly of the Metropolitan Opera House in New York, is advertised to assist in a German Philharmonic concert, and that Ethel Smythe's new opera, "The Wreckers," is to be given at an early date.

R. GATTY.

Concert by the Boston Symphony Quartet.

In its first concert of the season at Mendelssohn Hall, Friday afternoon of last week, the Boston Symphony Quartet succeeded in giving a fine presentation of three contrasting schools of chamber music. The list consisted of the quartet by Josef Suk in B flat major, op. 11, a work new to New York; a movement from Schubert's "Unfinished Quartet" in C minor, and the grandly conceived quintet in F minor by César Franck. In the performance of the quintet Prof. Willy Hess and his associates had the assistance of Heinrich Gebhard, a pianist who has reached a high pinnacle in the performance of concerted music. The Suk quartet, while it recalls Smetana, is invested with themes that are original. The adagio is a deeply moving part. Best of all, there does not appear to be a bar too much. The Schubert excerpt succeeded in emphasizing the fact that the Vienna genius created nothing that lacked merit. But it was in the Franck quintet that the five artists aroused their listeners to a pitch of stirring applause that is rarely heard at a chamber music concert. This quintet has been played in New York before, but it is doubtful

if it was ever played with greater skill and fidelity in interpreting the ideas of the composer. At the close of the Franck quintet the five artists were recalled. The personnel of the Boston Symphony Quartet remains the same, Prof. Willy Hess, first violin; Otto Roth, second violin; Emile Ferir, viola, and Heinrich Warnke, violoncello. Dr. Otto Neitzel, the erudite German music critic, author and lecturer, was among the 700 auditors who applauded Professor Hess and the other artists.

Pascal Piano Recital Tomorrow Night.

Julian Pascal, an excellent interpreter of Chopin, will play the following program at his recital in the Astor Gallery of the Waldorf-Astoria tomorrow night, Thursday, November -5:

Andante, F. major	Beethoven
Barcarolle	Chopin
Etude, G sharp minor	Chopin
Etude, C sharp minor	Chopin
Etude, G flat major	Chopin
Nocturne, F sharp major	Chopin
Waltz, E minor	Chopin
Sonata, B flat minor (four movements)	Chopin
Erlkoenig	Schubert-Liszt
Song Without Words	Mendelssohn
Rondo, Presto	Weber
Melodie	J. Pascal
Bourrée	J. Pascal
Rhapsodie Espagnole	Liszt

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SYRACUSE.

310 NIXON STREET,
SYRACUSE, N. Y., November 8, 1906.

A great music and convention hall for Syracuse is again being discussed in business circles. The Mystic Krew of Ka-Noo-No, an organization of about 1,000 business men of this city, are already making plans for a \$250,000 building. The "Karnival," held in this city every year, similar to the Mardi Gras of New Orleans, is under the direction of this organization. Inasmuch as a number of the active men of the "Krew" are also officers and directors of the Music Festival Association, it is expected that in a few years a permanent home for the festival and for the Symphony Orchestra will be forthcoming.

George Kasson van Deusen will succeed Arthur Van W. Elting as organist at the Synagogue next year. Mr. van Deusen also holds the position of organist and director at St. Paul's Episcopal Church.

After a period of rest, covering over a year, Ruth Thayer Burnham will resume her activity in the concert world by singing in "Elijah" at Hartford, January 11. During the early spring Mrs. Burnham will give a number of song recitals in the East.

Harry L. Vibbard's annual organ recital will take place at Crouse College Tuesday evening, November 20. Irene Hichborn Foster, soprano, will be the assisting vocalist. The program follows:

Passacaglia	Bach
Canzona, in A Moll	Guilmant
Sonata, The Ninety-fourth Psalm	Reubke
The Song of the Shulamite (Manuscript)	Albert Mack
Fantaisie, in D flat	Saint-Saëns
Pastorale, from Second Symphony	Widor
Andante, from Sonata in G major	Elgar
Finale, from Sonata in G major	Elgar
Three Songs—	
Die Stille Wasser Rose	Von Fielitz
Dreams	Wagner
The Year's at the Spring	Beach
Allegro, op. 81	Guilmant

The members of the Kanatenah Club listened to an enjoyable program, arranged by Mrs. Lamont Stilwell, last Monday afternoon. Miss Meisel, of Leipsic; Ralph Lamont Stilwell, Miss Fairchild, George W. Ballard and Miss Connell assisted on the program.

The first of the faculty recitals at the University was given last night by Hans Seitz, baritone. Professor Seitz joined the teaching staff at the beginning of the college year as head of the vocal department, succeeding Harold L. Butler. Professor Seitz showed a good knowledge of the vocal literature, from Lotti to Van der Stucken. His interpretations of several songs, notably those of Martini, Tosti, Mozart, Schubert and Jensen, were interesting and instructive. The program follows:

Pur dicesti	Lotti
Plaisir d'Amour	Martini
Pensee d'Automne	Masenet
Ninon	Tosti
Remember, Forget	Van der Stucken
A Pastorale	Van der Stucken
Spring Song	Mackenzie
Wienlied	Mozart
Erkoenig	Schubert
Die Beiden Grenadier	Schumann
Morgen	Strauss
Alt Heidelberg	Jensen
Wotan's Abschied, Die Walküre	Wagner

FREDERICK V. BRUNS.

Two Artists.

A rather amusing incident occurred at a rehearsal of the orchestra at a theater in the Midlands a short time ago.

The clarinet player (who was a tin plate worker by trade) so exasperated the conductor by repeated blunders that at last he exclaimed, angrily:

"Why, man, you can't play a clarinet."

To which the man replied:

"And you can't make a bloomin' teapot."

—English Exchange.

Safonoff to Conduct Examinations.

Wassili Safonoff, the new director of the National Conservatory of Music, and conductor of the New York Philharmonic Society, will preside at the supplementary entrance examinations at the Conservatory on November 19. As there are to be only sixteen Philharmonic concerts in the regular course and a few extra concerts, Mr. Safonoff will devote most of his time to his work at the National Conservatory, where he will teach the art of conducting and advanced piano playing. Before he became famous as a conductor of orchestras and as director of the Moscow Conservatory (the nursery of Russia's greatest composers) Mr. Safonoff achieved fame as a pianist in Europe. Mr. Lhévinne, who will be the soloist at the first Philharmonic concert, is one of Safonoff's pupils. At the Conservatory Mr. Safonoff will also train the National Conservatory Orchestra, in which the instruction will be free to students. Many of the American orchestras have been supplied from artists trained at this conservatory. The orchestral instruments are separately taught by leading members of the New York Philharmonic Orchestra. The supplementary entrance examinations will be held as follows: Singing, piano, organ and orchestral instruments, November 19 (Monday), 10-12 a. m., 2-4 p. m. Orchestra (instruction free), November 19 (Monday), from 2-4 p. m.

Edwin Grasse's First Recital.

At his first recital in Mendelssohn Hall Wednesday evening, November 21, Edwin Grasse, the violinist and composer, will be assisted by Leo Schulz, cellist; Michael Bernstein, violinist; Joseph Kovarek, viola, and George Falkenstein and Mrs. Carl Hauser, pianists. The principal number of the program will be Mr. Grasse's quintet, still in manuscript.

Alice Sovereign an Admirable Contralto.

Alice Sovereign, an admirable contralto, whom New Yorkers are certain to hear often in the future, sang a few days ago at the meeting of St. John's Guild, at the Madison Square Garden Theater.

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BOSTON.

HOTEL NOTTINGHAM.
BOSTON, Mass., November 10, 1906.

"Learning to Hear Music" is the time worn, but nevertheless suggestive headline of an editorial in one of the local dailies. It proceeds:

Teaching the public how to appreciate the music which it furnishes free, the city of Boston music department begins this week an experiment in descriptive lectures to accompany the orchestral concerts. Osbourne McConathy, director of music in the Chelsea schools, will explain at Dorchester High School this evening Auber's "Masaniello," a waltz by Hellmesberger, and a mazurka by Zarzycki. In making this departure the music commission will do something sensible and effective to enlarge the number of our people who know how to enjoy good music, and to enrich the pleasure of those who have already emerged from ragtime and other melodic meales.

A somewhat frayed subject, in theory at least, and one duly enlarged upon from time to time in years past by THE MUSICAL COURIER, but one comprehensive enough to receive additional attention. Once upon a time it was really a fact, and that not a very long time ago, there were many of those autocratic listeners who now sit spellbound over a ravishing symphony played by our august orchestra, swayed as it is by both the magnetism and intelligence of great Dr. Muck; once upon a time, we say, these could not have distinguished a symphony from any other form of music. They have learned—evidently—how to hear. But the kindergarten period is passed, and hosts of intellectual music lovers listen intelligently to the great works performed in Symphony Hall. Now the city of Boston's music department promises to furnish free the privilege of learning how to appreciate good music. The idea is worthy of broad emulation throughout the country, and Boston's pioneer attitude in this, as well as many other musical paths, only strengthens the fact that however the disgruntled tell of Boston's "musical and literary decadence," it may mean that a Renaissance is on hand, following after the seemingly low ebb of things artistic. This fact has been proven repeatedly that the wheel in revolving turns down first.

Another encouraging thing for Boston is that it has fewer minor artists appearing than ever before, either in vocal or instrumental music. The various city halls once fairly teemed with amateurs' work given before audiences. Fewer pupils seem now to wish to display themselves before they are ready. The standards are higher, severer and more ideal. Are there not cases, then, for the one weary with the crude monotony that overwhelms him in the so called artists' field?

Lhévinne Appears in Boston.

Lhévinne has just played to a crowded house at Steinert Hall. Heralded with remarkable press statements of his being the "second Paderewski," the following telephone message from a Springfield, Mass., musician to a Boston musical man of note, seems peculiarly apropos: "Lhévinne played here last night to a tremendous house. People grew mad with enthusiasm, men throwing up their hats and women waving handkerchiefs to his wonderful playing. We think he is the greatest pianist ever here. His reception was unprecedented." This speaks for itself. Mr. Lhévinne has fire, remarkable technic, strong masculinity, immense breadth and daring originality. This was his first recital in this city and aroused the greatest enthusiasm. He was many times recalled, even after the last number had been given.

His program follows:

Sonata, C sharp minor, op. 27, No. 2.....	Beethoven
Impromptu, G major.....	Schubert
Presto.....	Mendelssohn
Toccata.....	Schumann
Marche op. 60.....	Chopin
Waltz, A flat major, op. 42.....	Chopin
Polonaise, F sharp minor, op. 44.....	Chopin
Variations on a Theme by Paganini.....	Brahms
L'Alouette (The Lark).....	Balakireff
Octave Etude, No. 33 (School of Velocity), op. 740.....	Czerny
Transcription, Blue Danube Waltz.....	Schulz-Evler-Strauss

The Boston Singing Club.

The sixth season of the Boston Singing Club, with H. G. Tuck conductor, promises treats to its long list of old patrons, besides the coterie of new ones awaiting its announcements. There will be two concerts given during the winter in Jordan Hall, New England Conservatory of Music Building, which is most admirably equipped for big chorus work and splendid choral effects, with its magnificent organ. The programs are interesting. There are anthems by Saint-Saëns, which are published especially for the club; Neithardt and Handel; also part songs by Macfarlane, Cowen, Young, Burdett and Gerrit Smith. These take place on Wednesday evenings, December, 1906, and March, 1907, on dates given later. The club will present at one of its concerts that most promising violinist,

Bessie Collier, whose successful appearance at the Worcester Festival is well remembered. Miss Collier is blessed with the charming freshness of youth, plenty of temperament and has had excellent training under Franz Kneisel. The club, yearly increasing in membership, has Meton D. Williams as treasurer and its old and faithful secretary, C. P. Trickey.

"Madam Butterfly" Closes Its Boston Engagement.

After two weeks of "Madam Butterfly" by the Savage Grand Opera Company, in English, the Boston engagement is at an end. The often asked questions naturally present themselves: Has the opera paid? Have the box office receipts balanced with the artistry of the work presented? There are always two or more factions of opera-goers to please—the one which says, "Give us singers of big reputation, or we don't attend your opera"; the other, "Can you expect, Mr. Savage, to 'draw us' without attendant grand opera prices?" meaning that average prices are incompatible with grand opera. The last excuse for a complaint brings a smile, for we forget the Conried engagement, when the cry was "Down with prices!" It would seem that Boston had turned over a new leaf in its intention toward generous attendance upon grand opera.

Mr. Savage has charged the average price, a very fair one, for his exquisitely presented "Madam Butterfly." He is farseeing; has expended a fortune of time and money in its production. It should be seen by every lover of opera in the land. Time has only strengthened the poise and charm of all the singers. Florence Easton, the young woman who took the Gilda role of the "Rigoletto," now becomes the third Madam Butterfly. Madame Janssen's indisposition necessitated the installation of Miss Easton, whose fresh, beautiful voice has aroused so much favorable comment here. The exceptional beauty of the orchestration, almost fragmentary, yet the continuity perfect, places Puccini in a new light. Some argue that it suggests strongly "La Bohème," that famous work of the composer. Perhaps so, just as the gallery suggests the individuality of each artist whose brain-children appear there on canvas.

"Madam Butterfly" embraces too delicate and sacred a theme to be appreciated wholly by the promiscuous public; yet its staging, complete in every phase of the craftsman's art, will catch the eye, and its haunting music linger in the ear; hence it must and will draw crowds of people, viz., music lovers, scenic artists, theater goers, gallery gods—yea, all who strive to please the ear, eye and heart.

The Jamaica Plain Singing Club.

The Jamaica Plain Singing Club, under the direction of Benjamin Guckenberger, has resumed its rehearsals, and will give two concerts during the winter, one of which will be augmented by a good orchestra. The first one will be miscellaneous, and the second one promises an excellent program, with Saint-Saëns' "The Deluge," and "The King's Son," by Schumann, as its most brilliant numbers. Mr. Guckenberger is a conductor of years' standing, having conducted the famous musical festivals which caused Birmingham, Ala., a few years ago to become famous throughout the Gulf States for its musical atmosphere.

The Faelten Pianoforte School Recital.

Another of the interesting series of pupils' recitals of the Faelten School came off on Wednesday evening, November 7, in Faelten Hall, with several boys and girls appearing in solo and ensemble work, viz.: Doris Sylvestor, Kenneth Viall, Estelle Marden, Eva Lee and Mary Helen Pumphrey in solos, and the following in ensemble playing, in illustration of the Faelten system: Gordon McKee, Russell Hubbard, Donald Kenneth, Leo Haley, Bertha Muran, Edmund Burke, Catherine Hayes, Mildred McDonald, John McMan, Edith Lundgren, Frank Conlin, Edith Coombs, Thelma Loudon, Charles Burke, Gwenllian Stephens, Marion Foster, Elizabeth McCarthy.

Miss Pumphrey, a young girl of perhaps fourteen years, after about five seasons with this school, played the quartet for piano, violin, viola and violoncello, op. 16, E flat major (Beethoven), assisted by William Howard, Jacques, Beneventi and Carl Behr, in these respective instruments. Miss Pumphrey played in a wonderful way; clear technic, virility, style and rhythm, as seldom found in one so young. The program was another one of the successes for which the Faelten School is famous.

Handel and Haydn Benefit Concert.

Symphony Hall fairly throbbed with the pressure of a very large audience on Sunday evening, the 4th inst., the event being the singing of "Elijah," for the building fund,

by the Handel and Haydn Society and several highly interesting solo singers. Both the purpose and the occasion called out a responsive public and proved the usual treat to the friends and admirers of this organization, which is so ably conducted by Emil Mollenhauer. The prime object of the management is to earn, through the efforts of the society, a sufficient sum for erecting a building, which shall serve as a permanent home for the Handel and Haydn Society, which has been active for over ninety-one years; an edifice which will be ample enough for rehearsal halls, and to accommodate its extensive musical library and other increasing needs. This object, surely a plausible and praiseworthy one indeed, has always met with a most favorable response on many sides. The fund was started about four years ago. The singers for "Elijah" were: Genevieve Clark Wilson and Grace Bullock, sopranos; Marcia Adams West and Bertha Cushing Child, contraltos; Edward P. Johnson, tenor; and Gwilym Miles, bass, with H. G. Tucker at the organ. Mme. Wilson has been heard in Boston during previous seasons, and has always proved a great pleasure to her listeners. She has a voice of beautiful quality and received her fundamental training from a Boston teacher, Frank E. Morse, of Steinert Hall. Bertha Cushing Child, the contralto, has now become of considerable interest to Boston audiences. Miss Child does conscientious work and possesses a strong dramatic element in her rendering, which colors and strengthens her work. Grace Bullock and Marcia West are regular members of the society. Gwilym Miles and Edward P. Johnson are always favorite singers in Boston, the former by his inimitable "Elijah," and the latter with his general artistry. All of the solo singers volunteered their services. The numerical strength of the chorus may be interesting to know: At the close of last season there were 128 sopranos, 117 altos, 88 tenors, and 90 basses on the list. The standards are kept high and the record of this organization stands, perhaps, the most brilliant of any in America for the production of oratorio.

Manager Mudgett's Announcement.

The following concerts are to be under the management of L. H. Mudgett, of Symphony Hall: Marcella Sembrich, in a song recital, on the afternoon of November 24; the pianist, Rosenthal, in recital, on the afternoon of December 8; song recitals, in Symphony Hall, by Mme. Gadski, on the afternoon of December 10; by Emma Eames, on the afternoon of December 15, and by Mme. Nordica, on the afternoon of January 7; and Mme. Szumowska, in a piano recital, in Steinhart Hall, on the afternoon of January 10.

Madame Samaroff at Chickering Hall.

An artist does not necessarily draw in this or any other city for artistry alone, unless he or she be of such magnitude, artistically, as to cover all demands made by a promiscuous audience. Yet the average person before the public must cultivate in some degree at least, that personality that gives the inevitable first impression. Olga Samaroff has abundant charm, an ease and dignity which stamp her as a social connoisseur, and to this she adds a superb musical knowledge, broad artistry, and the finesse of poetical genius. She is straightforward, honest, and withal, dainty of conception; reads her numbers with originality, expressing the infinite variety of her sex, but the strongly virile quality is ever evident. Mme. Samaroff's program was not unusual, but was selected, apparently, for the sake of variety of technic as well as reading, and evidenced the fact that music may give delight to even music lovers, and yet not be topheavy with that mental sobriety which is by many termed intellectuality. Mme. Samaroff lends feeling and grace to her intelligence. Her readings of the transcription of Bach's fantasia and fugue in G minor, for the organ, was noble so far as the piano was able to serve her purpose. The Chopin selections were most poetically rendered. The prelude of Liadoff, a nocture for the left hand alone, as played by her, aroused the tremendous enthusiasm of an evidently delighted audience. Debussy's toccata and Schulz-Evler's arabesques on themes of the "Blue Danube" waltz, caused the player to be recalled again and again. The general reception accorded her, by musical and fashionable Boston and the large audiences called out by her appearance, show conclusively that Mme. Samaroff pleases Boston pre-eminently so. She will appear here later this season with the Boston Symphony Orchestra.

The Cecilia Society.

The thirty-first season of the Cecilia Society opens with B. J. Lang as its conductor. What was known as the Wage Earners' Concert, of previous seasons, will be discontinued, but a few hundred seats will be held for wage earners at each concert. The prospectus for the regular public performances is of especial interest, and includes,

as is the custom of Mr. Lang, the best of musical confessions.

The announcement reads: Works to be performed during 1906-1907:

An exact reproduction of one of the concerts given this summer in Salzburg in commemoration of the one hundred and fiftieth anniversary of Mozart's birth:

The Coronation MassMozart
The Te Deum (first time in Boston).....Mozart
The Ave VerumMozart
The Tenebrae Factae SuntMichael Haydn
The Hymn to the VirginVerdi
The Magnificat, for Chorus, Orchestra and Organ.....

John Sebastian Bach
The Children's Crusade (for the first time in Boston).....Gabriel Pierné
For mixed chorus, children's chorus, male chorus, female chorus, solo voices, orchestra and organ.

"About that time many children, without leader and without guidance, did fly in a religious ecstasy * * * making for the lands beyond the seas. And to those who asked of them whither they were bound they did make answer: 'To Jerusalem, in search of the Holy Land.' They traveled to Genoa, and did embark upon seven great vessels to cross the sea. And a storm arose, and two vessels perished in the waters. * * * And to those who asked of such of the children who were saved the reason of their journey they replied: 'We do not know.'"

The opera of "Azara" (in concert form), by the late John K. Paine, this being the very first doing of this crowning work of Professor Paine's fruitful life. Such an undertaking as the above warrants the Cecilia Society in expecting an unprecedented response from the musical public of Boston. Place and dates of the concerts—Symphony Hall, Tuesday evenings, December 11, 1906; February 26 and April 9, 1907.

Schumann-Heink in Song Recital.

Symphony Hall never held an audience more responsive with actual delight than when Mme. Schumann-Heink favored Boston with her appearance in a song recital on the afternoon of the 9th. It is superfluous to ever say that Mme. Schumann-Heink sang well. Her spirits were abundant, her voice full of its always haunting charm, and her big brain capable of all the majesty and finesse of interpretative genius. It was mutely acknowledged by all present that they had seldom heard aught so beautiful. Her line of melody is exquisite, always, and when she gave by request Schumann's song cycle, "Frauen Liebe und Leben," each seemed a link of a chain in the diva's own life, so expressive and feeling was the interpretation. A brilliant audience called and recalled her after every number. When Albert W. Snow played the organ to her three songs the enthusiasm grew apace, lessening not at all to the end. The piano accompaniments were most appreciatively played by Helen Schaul, who fingers the keys with telling expression, and was a most excellent background for the singers.

Mme. Schumann-Heink's songs were:

Aria, from Rinaldo.....Handel
Ich liebe dichBeethoven
Neue Liebe, neues Leben.....Beethoven
Litaney (first and second verses).....Franz Schubert
Die junge NonneFranz Schubert
Rastlose LiebeFranz Schubert
Frauen Liebe und Leben, Song Cycle of Eight Songs (by request)Schumann
Seit ich ihn gesehen.
Er, der herrlichste von Allen.
Ich kann's nicht fassen, nicht glauben.
Du Ring an meinen Finger.
Helfst mir, ihr Schwestern.
Süsser Freund, du blickst,
An meinem Herzen, an meiner Brust.
Nun hast du mir den ersten Schmerz gethan.
Three Songs with Organ Accompaniment—
Fifth PsalmRebting
Sei stillRaff
Vater UnserCarl Krebe
BefreitRichard Strauss
Heimliche AufforderungRichard Strauss

Gabrilowitsch's Coming Recital.

That Russian pianists as well as Russian music are attracting the musical world at present, means nothing faddish or pedantic, but merely that the great spirit of Russia is demanding expression and will be heard. Ossip Gabrilowitsch's piano recital in Boston is booked for the afternoon of November 17, at Chickering Hall, with L. H. Mudgett as local manager. A great program awaits this artist's host of admiring friends in Boston, and it is not to be doubted that likewise a great audience awaits Gabrilowitsch. His numbers will be as follows:

Sonata, B flat minor, op. 74 (new).....Glazounov
Allegro moderato. Andante. Finale.
Moment Musical, A flat major.....Schubert
Minuet, B minor.....Schubert
Intermezzo, C minor, op. 119.....Brahms
Rhapsodie, E flat major, op. 119.....Brahms
Nocturne, F major.....Chopin
Mazurka, B minor.....Chopin
Polonaise, A flat major.....Chopin
Prelude, D minor, op. 63 (new).....Arensky
Prelude, A minor, op. 63 (new).....Arensky
Theme Varie, op. 4 (new).....Gabrilowitsch

The Kneisels and Gabrilowitsch.

On the first Tuesday in November it is the custom of the Kneisel Quartet to begin their Boston concerts, it seems to matter little what counter attractions exist on that par-

ticular night. On November 6 Chickering Hall held a fair audience to hear the Kneisels and Gabrilowitsch in a very excellent and well arranged program. The assisting artist has not been heard for several seasons here, and there was especial interest attached to his appearance, especially in ensemble work. The program comprised Schubert's posthumous string quartet in D minor, Beethoven's trio in E flat major for piano, violin and 'cello, and a string quartet new to Boston by the young Russian composer, Glière.

MORE BOSTON NEWS.

Edith Noyes Porter gave a "Tone Talk" on November 8 at Brockton, Mass. Mrs. Porter is a pupil of Gustav Strube, and a most interesting woman. The composer from whom she demonstrated was Edward Alexander MacDowell, in whom Mrs. Porter finds a broad and interesting field. The program following her talk and piano demonstrations included the instrumental numbers: Preludium (first suite), op. 10; "Sonata Tragica," op. 45; "Sea Pieces," op. 55, and "New England Idyls," op. 62. The songs of MacDowell sung were "From An Old Garden," beautifully given by Elene Kehew Eaton, while Roy Greene furnished the balance of the vocal selections. Mrs. Porter will give a set of musicales in her studios the first Friday in each month, from 5 to 6 p. m. At each of these a reception is held, the one on December 9 being in honor of Mme. Nemes, of Budapest, and that of January 5 will present Mr. and Mrs. Gustav Strube.

Samuel Richards Gaines, a man who has led a distinctive musical life in Detroit and other Western cities, succeeding several years of studious work in New York, has located here to take charge of the big organ in the Shawmut Congregational Church, where he also directs a large chorus choir. Mrs. Gaines, a finished singer from leading London teachers, is the soprano. Boston is glad to welcome a man of Mr. Gaines' musicianship, experience in chorus conducting and general intellectual attributes.

The regular concerts for the season to be given by the Handel and Haydn Society follow: Sunday, December 23, and Tuesday, December 25, "The Messiah"; Sunday, February 17, 1907, miscellaneous concert; Easter Sunday, March 31, 1907, Handel's "Belshazzar." At the mid-winter concert, the society will sing for the first time Mendelssohn's "Walpurgis Night," with Madame Schumann-Heink and Emilio de Gogorza in the chief roles. "Belshazzar," the Easter production, will be the first known performance of this work in this country.

Heinrich Schumann, a pupil of Wilhelm Heinrich, recently of Worcester, Mass., and a young "self made" Harvard man, will be one of the tenor voices in the Madrigal Club, heard in one of the Sunday chamber concerts. Mr. Schumann is said to have a most remarkable voice, and, as the saying goes, will certainly "be heard from."

Louis Schalk, with Mrs. Marsh as accompanist, is booked for a song recital in Steinert Hall on November 20.

What purposes to be a "Children's Hour" embraces a "Song and Rhyme Recital," arranged by Helen Lovejoy McCarthy. This was recently given a hearing before one of the children's classes of a private school in the city, and quite captivated all present with its quaint and cunning portrayal of child, animal and flower life. It was produced under the direction of Mrs. McCarthy and illustrated by lantern slides. Orth, Hawley, Nevin, Page, Campbell and Eleanor Smith songs were sung by a pupil of Frank E. Morse, with Alice Seiver-Pulsifer as accompanist. These were interpolated with the quaintest of rhymes, original with Mrs. McCarthy, who, by the way, is also a pupil of Mr. Morse. The whole scheme, bringing, as it did, speech, song and music into such happy relations, was very interesting. Mrs. Pulsifer gave a piano solo.

Lhévinne is to give a second recital in Boston, on Wednesday afternoon, November 28, at Steinert Hall.

The chamber recital by Felix Fox, assisted by the Hoffmann Quartet, takes place in Steinert Hall on Tuesday afternoon, November 20.

Among the musical events of importance are the programs of the Symphony Orchestra on November 16-17: Weber's overture to "Oberon"; Chopin's piano concerto in E minor, No. 1, with Madame Szumowska, pianist; and Sinding's symphony in D minor.

A benefit recital complimentary to Myrtle Jordan, a pupil of the Faellen Pianoforte School, was arranged by the young girl's friends at Waltham, Mass. Her teacher, Carl Faellen, assisted her, and there were very pretty songs rendered by Edith Wey, a pupil of Clara Smart, of Huntington Chambers. The program opened with Moscheles' first movement of concerto in G minor, and

closed with the adagio and finale from the same concerto. Miss Jordan is talented, and gave a very enjoyable demonstration of her musical knowledge.

As has been stated in these columns previously, the New England Chapter of American Guild of Organists will have its first opening service at Emanuel Church, in Newbury street, when a choral service, in which the regular vested choir of the church, under the direction of Arthur G. Hyde, organist, will take part, besides well known organists who are members of the Guild.

Julian Pascal, of New York, gives a piano recital in Steinert Hall on December 3.

Wallace Goodrich, conductor of the Choral Art Society, which has a membership of about fifty professional singers, announces that this organization herewith begins its sixth season, and will give two concerts, one in Jordan Hall, December 13, and on March 14 in Trinity Church. Old French Chansons Noels, by Gevaert; an eight part and unaccompanied chorus, by Loeffler; madrigals and part songs by Palestrina, Willeby, Leslie, Franz, Chausson and Tchaikowsky. The program shows Lenten music, including Allegri's "Miserere" and settings of the "Improperia" and responses from the Holy Week office.

Fannie Bloomfield-Zeisler plays in Boston some time in January.

In Miss Terry's annual Lenten series, which takes place at Jordan Hall, Miss Clemens, a daughter of "Mark Twain," will be heard in song. She has a contralto voice, adjudged most beautiful by critics who have heard her sing.

Anna Hellstrom, of the Royal Opera of Stockholm, announces a concert at Jordan Hall, on December 20.

Nellie Strong Stevenson has been giving a course of musical lectures delightful and comprehensive for both music students and teachers.

Francis Rogers, of New York, will appear at one of Miss Terry's concerts this winter. These take place on Monday afternoons, on January 28 and February 4, 11 and 21.

The tenth anniversary of the organization of Leyden Congregational Church, of Brookline, was observed on Sunday, November 4. Eben Bailey, who has been organist and choirmaster since the church's inauguration as an organization, also celebrated his tenth anniversary at the same time. The musical services were especially interesting, being furnished by Laura S. Coffin, soprano; William Howard, violinist; Carl Behr, violoncellist, with Mr. Bailey directing.

A Missouri Tribute to Birdice Blye.

So great was the success made by Mme. Blye in her recent recitals that several return engagements were closed at once. Commenting on her playing, one of the critics of St. Joseph, Mo., wrote as follows:

Madame Birdice Blye created storms of applause last night by her exceptionally artistic performance as a pianist. Madame Blye is rather frail and delicate in appearance, but the brilliancy of her work places her in an enviable position in her profession. Her technique is flawless, and her masterful interpretation caused the audience to give the closest attention. Madame Blye easily ranks with the greatest artists of the day, judging from her work of last night.

The program was arranged in a very novel manner, opening with two intermezzi of Brahms, beautifully interpreted. Op. 117, No. 1, was played with poetic beauty of expression. Beethoven's sonata, op. 27, commonly known as the "Appassionata" sonata, followed. The allegro was played with masculine precision, the andante and variations with beautiful tone, while the presto was vigorous and clean. For an encore she responded with a charming concert etude by Edmund Neupert. The Chopin group was well done. The last group gave the pianist opportunity to fully display her wonderful versatile powers. The numbers of Tausig, Henselt, Liszt and Arensky were interpreted with indescribable beauty and grace. At the close of the Tchaikowsky-Polst number, the last on the program, the audience remained seated until she responded with an encore.

Aside from her marked delicacy of expression, her work on the piano is finished in its smoothness, firmness and clearness of touch. —St. Joseph Gazette.

New Organ Dedicated in Greeley.

Greeley, Col., November 5, 1906.

Thomas Waters, organist of the First Avenue Presbyterian Church, of Denver, dedicated this evening the new organ in the Greeley Presbyterian Church, assisted by a number of vocalists. Mr. Waters displayed the beauties of the instrument to good advantage in his performance of the following works: March from "Lohengrin," Wagner; "Celestial Voices," Flagler; toccata in G major, Dubois; offertory in the form of a march, Edwin M. Lott; andantino in D flat, Lemaigre; postlude in F, Theodore Stern. The singers were Kate Norcross-Gale, soprano; W. D. Russell, baritone; J. E. Tompkins, tenor.



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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

The program of yesterday's Colonne concert, the second this season, was much better balanced than on the Sunday previous, as will be seen from the enumeration of pieces following below: Symphony in G minor, Ed. Lalo; "Dionysos" (first audition), musique de scène, by Léon Moreau, to the drama of Joachim Gasquet: I. Introduction, Réverie of Dionysos; II. Entrée of the flute players; III. Air de ballet; four songs of Schumann, by the tenor, Herr Burgstaller; second performance of Gabriel Dupont's "Doleful Hours" (Les Heures dolentes), I. Epigraphe, the rover death; II. The children playing in the garden; "Parsifal," Wagner; I. Prelude; II. Grand scene from the second act, Kundry, Félicia Litvinne; Parsifal, M. Burgstaller.

At the Marigny, the program of the concert of the Nouveaux Populaires (formerly Le Rey's), contained the

Beethoven overture to "Egmont"; Haydn's sixth symphony; two preludes for piano, by Lucien Niverd; "La Clochette," Liszt (soloist, Maurice Dumesnil); "A travers les steppes," by Borodine; "La Lyre et la Harpe," C. Saint-Saëns (Mmes. Bureau-Berthelot, Boyer de Lafor, MM. Berrie and Boueral and a chorus of 150 members).

At the conservatory concerts the programs, beginning the eightieth year on November 18, will be based on masterpieces of classic composition and contain, besides, in first auditions, or repetitions, the following: Suite in C major, "Eole apaisé" (cantate profane) and "Herr, gehe nicht" (cantate d'église), of Bach; "Harold in Italy," Berlioz; "Kybèle," Th. Dubois; "Shylock," G. Fauré; "Psyché," C. Franck; selections from Gounod's "Mors et Vita"; "Rapsodie romanesque," by Humperdinck; "Eve," Massenet; second tableau from Rimsky-Korsakoff's "Sadko"; symphony in A minor, Saint-Saëns; "Walpurgis Night," Widor; and divers works by Guy Ropartz, C. Erlanger, B. Godard, X. Leroux and P. Vidal.

The Soirées d'Art will be given at the Salle des Agriculteurs on Thursdays, from November 8 to February 22, 1907. The programs will comprise works from Beethoven, Saint-Saëns, Mozart, Brahms, Chevillard, Debussy, Fauré,

etc. Among the artists engaged to take part are: Mmes. F. Litvinne, L. Grandjean, J. Raunay, G. Vico, Croiza, H. Renié, Roger-Miclos; MM. L. Diémer, Chevillard, Philipp, P. Vidal, Johannes Wolf, Brugnoli, Lazare Lévy, J. Batalla, the Quatuors Hayot, Geloso, and the Double Quintet Society.

At the Trocadéro the golden voiced tenor, Caruso, made his appearance, along with a number of French artists, on Thursday afternoon last, in a big entertainment for the benefit of the Coquelin Home of Dramatic Artists. The Italian tenor has never been heard to better advantage in France than on this occasion, when he sang divinely, affording his hearers an opportunity of enjoying the most beautiful legato singing imaginable. Since his earlier singing in Paris, Caruso has taken on a broader, a more classic style of expression, so to speak, losing somewhat his purely Italian manner—at least on the concert stage. At the Trocadéro performance he took part in the quartet from "Rigoletto," associated with Alice Verlet, Mlle. Flahaut and M. Noté, of the Paris Opéra. His solos were a "Sérénade Napolitaine" from an opera entitled "Laura," by Ch. Pons, and the aria of "Canio," from "I Pagliacci." Besides singing in the "Rigoletto" quartet, Mlle. Verlet was heard in the "Primavera," by Strauss. Emma Calvé and Ed. Clément, of the Opéra Comique, gave a capital performance of the second act from "Carmen," assisted by a chorus in costume and the orchestra from the Comique. In addition to the above there were various other artists whose assistance contributed to make the program attractive and swell the receipts, which, I understand amounted to nearly 60,000 francs.

I must not omit to mention that Caruso, after his solo numbers, was decorated with the ribbon of the French Legion of Honor, creating him a chevalier in that body, and which act was hailed with deafening applause and cheered to the echo by the vast assemblage.

The première of Massenet's "Ariane," at the Opéra, is definitely set for Wednesday night, the 31st inst.

Jane Noria, of the Opéra, has returned to Paris from her Italian sojourn and at the same time has "come to her senses"—having cut her "wisdom" teeth. She is now as happy and free as a bird, and at liberty to sing when and where she pleases—and her singing expresses that feeling. Jan Noria is an artist of charming personality, and, like herself, her voice has grown more beautiful.

Charles Holman-Black has left Paris for a holiday trip

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VIEW OF THE BUSY BOULEVARD MONTMARTRE.

up the Italian lakes and a study of the Milan Exposition, visiting Venice and other delightful spots. He will remain a fortnight or longer in the Land of Song.

M. and Mme. Jean de Reszké have returned here from their Italian trip.

Marco Foà, of the Santa Cecilia Academy, in Rome, a chef d'orchestre of Italian opera, and a "coach" of the celebrated Caruso, has come to Paris to locate and establish himself as a maestro of Italian repertoire.

Signor Puccini has come to Paris to direct the final rehearsals of his opera, "Madam Butterfly," which is to be given at the Opéra Comique. At the performances of his "La Vie de Bohème," coupled with "Cavalleria Rusticana," which have been attended by him, Puccini was given an ovation. Italian organizations in this city are talking about arranging a banquet in honor of Puccini's presence here.

In last week's letter the regrettable death of Albert Vizentini, of the Opéra Comique here, was hurriedly announced, a fuller report being reserved for today's correspondence.

Born in Paris, M. Vizentini was during six years a child actor at the Odéon, and when he was old enough he entered the Brussels Conservatoire as a student and obtained first prizes for violin, solfeggio, harmony and composition. In 1861, at the age of twenty, he was already first violin in the Théâtre Lyrique, in Brussels, where he remained five years. Afterward he came to Paris and became leader of the orchestra in the Théâtre Porte Saint-Martin and in the Gaité. He afterward held similar posts in London.

In 1874 Mr. Vizentini succeeded Offenbach as director of the Paris Gaité, and obtained the license for the Théâtre Lyrique. But, owing to the want of success in the pieces which he produced, and to his consequent losses, he went to Russia, where he stayed during ten years as manager of the state theaters. In 1884 he returned to Paris, took over the management of the Folies Dramatiques, and in the midst of a very busy life found time to start the Hippodrome, which is now one of the greatest successes of the Paris theatrical world.

It was in 1868 that Albert Carré gave him the stage managership of the Opéra Comique. His death is a real loss, not only to Mr. Carré, but to the whole theatrical world of Paris. Until three months before his death he was an untiring manager, and had an understanding of stage requirements which made him a most valuable aid to the artists as well as to his director.

Baron von Steege, a well known lieder singer and teacher of this city, has outgrown his old apartments. He has now secured the Villa Bigot, in the Rue Scheffer (near the Trocadéro), to which he will add a music room extension, now building.

Clara Drew, the favorite contralto singer of Washington and teacher of voice at the Washington College of Music, has returned to America and resumed her professional duties. From all accounts this delightful artist has been welcomed back with open arms in the national capital, alike by her church, her pupils and the concert going public. I notice furthermore that Miss Drew is booked for some very important concerts in November.

M. Juliani, the singer-teacher, who has so long been successful in preparing pupils for opera, is about to enlarge

his scope of work, "branching out," as it were, by taking in J. H. Duval, a young American baritone who became prominent in the artistic world here, being associated in bringing out American singers in scenes from grand operas in costume at the Théâtre Sarah Bernhardt early last June. Mr. Duval selected these singers from among the pupils of the most celebrated masters in Paris—and the artistic success of the enterprise was due wholly to his efforts. Before coming to Paris Mr. Duval sang for several years in grand opera in Italy and also took part in high class concerts, especially at Rome. In Paris he is to sing as well as teach this winter.

This Italian school will combine French style and cantabile with clear enunciation and thorough attention to the technical training of a vocal artist.

It will be remembered that the singer who carried off the honors at the Théâtre Sarah Bernhardt last year, and created a sensation, was a Juliani pupil—Miss Brooks.

Florence Holtzman, formerly solo soprano of Emmanuel Church, and the Fourth Presbyterian Church, New York, an enthusiastic pupil of Frank King Clark in Paris, has just been betrothed to Thomas R. Weymouth, a successful engineer of the National Transit Company, at Oil City, Pa. This happy engagement is not to interfere with Miss Holtzman's musical career, a fact that will delight all her friends as much as herself, for the singer is making excellent progress in her studies under Clark's tuition.

The trio of musical artists, Thérèse, Suzanne and Marguerite Chaigneau, with their mother and other members of a large family, are mourning the grievous loss of their father, a celebrated artist-painter, Jean Ferdinand Chaigneau, who died October 22, at Barbizon, in his seventy-seventh year. The funeral services, in accordance with the wishes of the deceased, were strictly private.

Just as I am about to seal this letter I hear of another death at the Opéra Comique, Emile Bertin, for many years the stage manager and a professor at the Conservatoire.

DELMA-HEIDE.

Leoncavallo in Hartford.

HARTFORD, CONN., November 9, 1906.

Leoncavallo and La Scala Orchestra appeared before a most enthusiastic audience at Parsons' Theater last week. In Waterbury, too, the Italians created a genuine sensation.

Four chamber concerts have been arranged by H. G. Tucker to take place at Trinity Hall. The first, by the Kneisel Quartet, was given last evening. The Margulies Trio, from New York, is to give the second on December 13. Emilio de Gogorza is to be heard in a song recital on January 10. The Boston Symphony Quartet close the series on January 22.

E. A. L.

Nordica to Sing Great Program.

R. E. Johnston, the manager of Madame Nordica, announces that the prima donna will sing arias by Beethoven and Wagner at her song recital in Carnegie Hall, Tuesday evening, January 8. It is seven years since Madame Nordica was heard at a recital in New York City. She will sing the scene and aria, "Ah perfido," by Beethoven; aria from "Die Götterdämmerung," and Isolde's "Liebestod," from "Tristan and Isolde," besides groups of German and French songs. During the holiday week, Saturday evening, December 29, Madame Nordica will be the star at a concert in the Twenty-third Regiment Armory, Brooklyn.

RIDER-KELSEY HEARD IN NEW HAVEN.

NEW HAVEN, November 8, 1906.

The first concert of the season by the New Haven Symphony Orchestra attracted an audience of 3,000 to Woolsey Hall. Horatio Parker conducted. Corinne Rider-Kelsey was the special soloist. Since she was heard in New Haven, two years ago, Mrs. Kelsey's voice has undergone a remarkable change. Today, the soprano possesses a delightful maturity of tone and commands an art of singing seldom heard. In the aria from "Carmen," the singer was impressive. Especially fine was her rendition of "Allerseelen," by Richard Strauss, and the closing cadenza of "Das Rosenband" was exquisitely sung, the singer showing admirable breath control. The orchestral music included the Tchaikowsky "Theme and Variations," and the Mendelssohn symphony (Scotch) in A minor. The concertmaster, Mr. Troostmyck, played the incidental solo in the variations.

Frederick Weld, who has studied in New York with Hermann Klein, gave a song recital at Foy Auditorium, Friday evening of last week. The singer showed marked improvement. Walter R. Cowles, as the piano accompanist, divided honors with the singer. The program included Liza Lehmann's "In Memoriam" and Handel's "Polyphemus."

Fritzi Scheff, in "Mlle. Modiste," played and sang to "standing room only" at Shubert's Hyperion Theater last week, and at playhouses in Hartford and Bridgeport.

Fendall Pegram in Paris.

PARIS, October 29, 1906.

Fendall Pegram is another young American who comes to establish American exactitude and energy in the teaching of voice in Paris; he adds to the list of prominent teachers here a name already known in Frankfurt and Berlin.

Fendall Pegram's intimate knowledge of the Wagner traditions and tempi; his fine interpretation of the favorite German Lieder and his perfect command of diction in French, German and Italian, will insure his having his beautiful new studio in good demand and by the best voices. Such celebrated names as Stockhausen, Bellwid, Graziani, Lasalle, F. K. Clark and Van Rooy figure prominently in the training of Fendall Pegram to fit him to the fullest extent with the knowledge necessary to train young singers for opera, oratorio and Lieder. The simplicity and directness of his style of teaching has interested several of our home, as well as foreign, teachers who have worked with him.

Guglielmo Fagnani a New Star.

Guglielmo Fagnani is a new concert star in the musical firmament of America. In Europe he has won distinction in the leading baritone roles. Fagnani will sing with Madame Nordica and other artists at the gala concert to be given at the Twenty-third Regiment Armory on the evening of December 29.

Leon de Fonteynes to Sing With Nordica.

Leon de Fonteynes, the French baritone who is filling engagements in the principal Southern cities, will appear with Madame Nordica at the Mobile Festival, which was postponed from November to December because of the prima donna's engagement at the Covent Garden, London.



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MUSICAL NEWS FROM THE BUCKEYE CAPITAL.

COLUMBUS, Ohio, November 5, 1906.

Society and music circles are all excitement over the two November artists, Herbert Witherspoon, the basso-cantante, who is the second artist in the Women's Music Season, who comes to Memorial Hall on the evening of the 13th, and Madame Gadski, who will give a song recital in Memorial Hall the following Tuesday evening, under the auspices of the Children's Hospital. The Witherspoon program, which comes first, is:

Gute Nacht	Bach
Droop Not, Young Lover	Handel
Non vin andrai, Figaro	Mozart
Heimlichkeit	Loewe
Gruppe aus dem Tartarus	Schubert
Helle Nacht	Herman
Drei Wanderer (Three Comrades)	Herman
Mother o' Mine	Frank Tours
Pastorale	H. Lane Wilson
Why So Pale	F. Van der Stucken
Love's Springtime	William G. Hammond
Madrigal, Chanson Ancienne	Thomé
Si tu le voulais	F. Paola Tosti
Chanson, L Jolie Fille de Perth	Bizet
Meet Me by Moonlight, Alone	J. H. Wade
Shall I Wasting in Despair?	H. Lane Wilson
Over Here, Famine Song	Old Irish
Black Sheela of the Silver Eye	Old Irish
Arthur Rosenstein at the Piano.	

Madame Gadski is anticipated eagerly and her program is a charming one. Madame Gadski comes under the auspices of the Children's Hospital, and society, as well as distinctly musical circles, will be in attendance. The program:

CLASSICAL SONGS WITH ORIGINAL ENGLISH TEXT.

Somebody (R. Burns)	Schumann
Highland Cradle Song (R. Burns)	Schumann
Out Over the Forth (R. Burns)	Schumann
Faithful Johnnie (R. Burns)	Beethoven
Mother, O, Sing Me To Rest (F. Hemans)	Franz
Who Is Sylvia? (Shakespeare)	Schubert
Hark, Hark, the Lark! (Shakespeare)	Schubert
Piano Solo, Ballade, op. 47	Chopin
Frank La Forge.	
Aime-moi	Bemberg
Freundliche Vision	R. Strauss
Er ist's	Hugo Wolf
Verborgenheit	Hugo Wolf
Dream On, My Child	F. La Forge
June	H. H. A. Beach
Piano Solo, Polonaise	Liszt
Mr. La Forge.	
Der Engel, Fünf Gedichte	Wagner
Schlummerlied (Three Melodies)	Wagner
Dich Theure Halle, Tannhäuser	Wagner
Mr. La Forge at the Piano.	

Cecil R. Fanning, accompanied by H. B. Turpin, scored a great success in a concert before the Fortnightly Club in Chicago last week. Mr. Fanning is fast becoming a social as well as a musical favorite. His programs are very artistic.

Arthur Kellogg, perhaps the most versatile of Columbus composers, has just had two new pieces published by Theodore Presser, of Philadelphia. One is called "Ballad of Summertime," the other "Caprice Rustique." Both are for piano.

Mr. and Mrs. Amor W. Sharp, two of the most distinguished of the local musicians, were guests last week of Laurence Maxwell, at Maxwellton, Edgely Road, Cincinnati. An informal musicale was given by the Sharps (a brilliant soprano and rich baritone), with Mr. Maxwell at the organ, a new fifteen thousand dollar Hook & Hastings.

E. J. Salt, who has been organist and choir director of Third Street Methodist Church, has resigned his position on account of a pressure of outside business, which makes it practically impossible to give adequate attention to the conduct of the church music. Mr. Salt has long been identified with the music life of Columbus.

Since the resignation of Mrs. M. Belle Miles from First Congregational Church quartet, where she had sung continuously thirteen years, there has been some difficulty in supplying the place. Several sopranos will be heard before a decision will be made.

The Girls' Music Club gave its second recital in Moore & Brock's Hall, Saturday afternoon, at 3 o'clock. The capacity of the hall is two hundred chairs, and as all were taken, the problem of how to expand is the present one. This young club is a very promising one and is composed of the advanced students of the leading teachers of the city. So perfectly do they emulate and imitate the Women's Music Club that even their programs and season tickets are hard to distinguish from those of the Women's Club. It is an organization of considerable influence, and composed of the most talented and gifted of the younger set. The

Women's Music Club is very proud of this new music club, and looks to it for the upbuilding of the future music in Columbus.

Mrs. Jacob A. Shawan's organ recital Thursday evening was a very delightful affair. Among all Mrs. Shawan's numbers, none was so attractive as the Mendelssohn sonata No. 1, a noble work nobly interpreted.

Leoncavallo and his orchestra were very well received and gave a splendid program. The orchestra, in size and quality, and the singers, were a perfect surprise to the audience. Somehow or other the impression had gotten about that the orchestra and singers were mediocre, but Leoncavallo himself was worth going miles to hear and see conducting his own works. A delightful occasion it was, then, to hear the surprisingly good orchestra and singers, all of whom were far above the average. Leoncavallo struck me as a very modest man to have accomplished all he has in these few short years, and it was refreshing to see the deference which his orchestra and singers always paid him, giving the creator of the work—the wonder of it—the whole credit for the enthusiastic reception.

The Columbus Oratorio Society will present "The Messiah" at Christmas time, with Edith Sage MacDonald soprano, Maude Brent contralto, Robert Eckhardt tenor, and Alfred R. Barrington bass. W. E. Knox is director.

The first concert of the season by the Cincinnati Symphony Orchestra will be given Friday evening, November 23, in Memorial Hall.

The Women's Music Club has organized a chorus section out of its soloists, and on November 27 this chorus will sing, under the direction of H. B. Turpin, a chorus from one of the earliest Mozart operas, one from Saint-Saëns' "Samson and Dalila," and the "Cigarette Chorus," from "Carmen." In February a Wagner Day is planned, the numbers of which shall all be from Wagner's operas, lyrics and the opera transcriptions for piano. The choruses already chosen for the February concert are the "Flower Maidens' Chorus," from "Parsifal"; "Rhine Maidens' Chorus," and "Spinning Song," from "The Flying Dutchman."

Since Francis Macmillen has been arousing such enthusiasm by his playing in London town, Columbus music lovers can scarcely wait until he arrives. He will play for the Women's Music Club in January, and as he has many relatives here, where his father was once a well known journalist, and his mother, who lives in Marietta (where Francis was born), has hosts of friends there who will come to hear him, as well as a large delegation from Springfield, where the Macmillens were once located, there promises to be an exciting time when the young artist comes. Mr. Macmillen has certainly won his spurs by merit, as London has been slow to give him the warm praise he has recently won by his marvelous playing. There is a wonderful compelling power in a fine Stradivarius in the hands of such an artist as Francis Macmillen.

ELLA MAY SMITH.

Strong Faculty at the Manhattan College of Music.

Leon M. Kramer, director of the Manhattan College of Music, opened the autumn term with a large enrollment of students and a brilliant corps of instructors in all departments. The following names of the faculty, with short biographical sketches of each, must convince all readers that the institution is well equipped to receive pupils of the highest order of talent:

Leon M. Kramer, graduate Royal High School of Music, Berlin; pupil of Edward Grell, Waldemar Bargiel, Heinrich Dorn and Albert Becker; director Tschalkowsky Symphony Orchestra, Halevy Singing Society.

Albert Weinstein, pupil of Leschetizky, exponent of the Leschetizky School, late instructor at the Institute of Musical Art.

Jacob B. Heymann, theoretician and composer of many vocal and instrumental works of high standing.

Alexander Saslavsky, graduate Vienna and Moscow conservatories, New York Symphony Orchestra.

Harold Eisenberg, pupil of Prof. Gustav Hollaender, and Prof. Ottavio Sevcik; winner of the first prize (medal) of Gustav Hollaender, Berlin.

Louis Weinstein, pupil of Moscheles and Reinecke.

Adelbert Schueler, graduate, Royal Conservatory, Leipzig; pupil of Professors Reinecke, Coccius, Wenzel, Richter, Jadassohn, Papperitz and Paul.

Max Wertheim, leading tenor, Royal Opera Houses, Rotterdam and Frankfurt-on-Main; pupil of Stockhausen, Lamerti and Zumpfe.

Arthur H. Gutman, pupil of Carl I. Schulz and Castellano.

Irma Schueler, studied at Hanover and Liege conservatories; pupil of O. Ritter and Ovid Musin.

Alfred Münzer, pupil of Leo Schub; late instructor at National Conservatory of Music.

Blanche Gutman, post graduate, New York School of Expression; pupil Genevieve Stebbins.

MUSICAL PROGRESS IN DAYTON.

DAYTON, Ohio, November 8, 1906.

The first rehearsal of the Dayton Choral Society was held October 25, under the direction of Edwin W. Glover, of Cincinnati. Mr. Glover will come to Dayton once a month to conduct rehearsals, and the other meetings of the society will be in charge of Charles H. Ridgway, the assistant conductor.

True to its reputation for prompt action, the National Cash Register Company has already made arrangements to install a large organ in Welfare Hall, where the concerts of the Choral Society are to be given this season. "The Messiah" will be presented during Christmas week. A Boston firm has the order for the new organ, to cost from \$15,000 to \$20,000.

Gadski won a real triumph at her Dayton concert Friday evening. The prima donna was in splendid voice. Frank la Forge, as accompanist and solo pianist, proved himself an artist in both respects.

The Fanning-Turpin recitals were successful in the highest degree. Mr. Fanning's voice is expressive, and the singer's list of songs ranged from Handel to Loewe. Mr. Turpin accompanied with good taste and sympathy.

Annabel Ambrose, teacher of voice, and Marie Hammer, teacher of piano, both graduates of the Cincinnati Conservatory of Music, have opened studios on West Third street, "Musicians' Row." Welcome to the newcomers.

Urban N. Deger gave an unusually attractive program at his last organ recital at the Sacred Heart Church.

Sarah D. Ebricht, for the past seven years in charge of the piano school at Naylor University, in Indiana, has accepted the position of assistant piano instructor at the Alice Becker Miller School of Music, Dayton. Mrs. Miller and Miss Ebricht teach piano, Clara Turpin Grimes voice, and Vesta E. Kerst expression.

A recital on the new organ at the Riverdale N. B. Church was given by Walter S. Allen, William F. Chamberlain, Mabel Cook and Mrs. F. A. Z. Kumler. A quartet consisting of Addie Davis, soprano; Nellie Davis, contralto; J. G. Gilbert, tenor, and O. J. Emrich, basso, sang several quartets. The vocal soloists were Susan Fox, Mrs. F. A. Funkhauser, Mrs. R. D. Funkhauser, Mrs. Charles Lander, Ray G. Upson and J. B. Gilbert. Violin music was added to the elaborate program by Oscar Templeton, Dr. John D. Miller and Bessie Naber.

Ada van Horn, of Covington, presented a class of pupils in recital last month in a program of varying attractiveness.

Sousa and his band played before a great audience in Dayton some weeks ago.

The Mozart Club of Germantown listened at its last meeting to music contributed by Annabel Ambrose, soprano, of Dayton; Charles Arthur Ridgway, pianist, of Dayton, and Herman Ostheimer, pianist, of Greenville. Miss Ambrose sang Liszt's "Lorelei" and songs by Schubert, Hawley, Lange and Victor Harris. Mr. Ostheimer played an andante by Weber and a prelude by Rachmaninoff. Mr. Ridgway's numbers included a Chopin waltz, nocturne, the scherzo in B minor, and the Schubert-Tausig "Marche Militaire." C. A. R.

First Rosenthal Recital.

The program for Rosenthal's first recital, at Carnegie Hall, on Saturday afternoon, November 17, is as follows:

Variations on a Hungarian Theme	Brahms
La Tendre Nannette	Couperin
Passepied	Bach
Vivace	Scarlatti
Sonata, B minor, op. 58	Chopin
Prelude	M. Rosenthal
Papillons	M. Rosenthal
Variations on an Original Theme	M. Rosenthal
Theme—I, Variation-Arabesque. II, Scherzando. III, Aria. IV, Ballade. V, Nocturne. VI, Alla Tarantella. VII, Mazurka. VIII, Petite Etude. IX, Albumblatt. X, Finale con Intermezzo.	
Nocturne, F minor	Chopin
Deux Nouvelles Etudes	Chopin
False Arranged as Contrapuntal Study in Thirds, by Rosenthal.	Chopin
Don Juan Fantaisie	Liszt

Two More Engagements for Carl.

William C. Carl has been engaged for a Southern tour of organ concerts, beginning at Augusta, Ga., Tuesday, December 11. Mr. Carl has also been secured for the production of Dvorák's "St. Ludmilla," at the Baptist Temple, Brooklyn, November 27, to play the organ part. The season will be a busy one for this active organist, and he will appear in many concerts in various parts of the country.

NEW ORLEANS.

NEW ORLEANS, November 8, 1906.

Evelyn Reed, of this city, a pupil of Carreño, will give a recital on the 14th, at the St. Charles Banquet Hall.

The Louisiana English Opera Company, a new organization launched by Archie Campbell, and composed of some of the best local talent, gave a successful presentation of "Martha," at Donaldsonville.

The Brooke Winter Garden, recently opened, has proven a happy innovation which is meeting with hearty support.

A rarely beautiful voice was heard some days since at an impromptu musicale given by Marguerite Samuel, a resident teacher. The possessor is Miss Olivier, who exhibited natural endowments and lyric art which predict a brilliant future.

Leoncavallo is not coming—much to general regret. But we can't have everything. Kubelik, Gabrilowitsch, Szumowska, Hartmann, Nordica, Alice Nielsen, Julian Walker and Rosenthal will palliate the loss, surely.

The "Polhymnia Club" gave its first musicale last Monday, at the residence of Mrs. Buckley, its founder. Rene Salomon, the violinist, was a foremost participant.

L'Orpheon Français gives its annual concert on December 3.

Eda Flotte, pupil of Madame Samuel, and later of Pugno and Moszkowski, will be soloist at the Choral Symphony concert.

The Choral Symphony Society, of which Ferdinand Dunkley is president and director, gave a public rehearsal, followed by a concert, in which several well known artists participated. Robert Lawrence, the baritone, late of the Savage Opera Company, who has permanently located here, sang three numbers in his usual fine style. Miss

Moloney and Professor Wehrmann repeated their old successes.

Ruth Harrison, soprano, makes her first public appearance on the 16th, at the French Union Hall.

HARRY B. LOEB.

MRS. BYRNE-IVY BACK IN NEW YORK.

After a delightful vacation, Mrs. Byrne-Ivy has returned to New York to begin her work for the winter. Part of the singer's time was passed at her summer home in



MRS. BYRNE-IVY.

Essex Fells, N. J., a short distance from Schumann-Heink's beautiful country place on the Caldwell Mountains. During the summer, Mrs. Byrne-Ivy made a number of trips to fill engagements at the resorts where education goes hand in hand with recreation. In August, she sang at the Chautauqua Assembly, N. Y. She was especially engaged for the performance of "Elijah," given at the Ocean Grove Auditorium, on September 3, and the

singer created a profound impression by her rich voice and excellent understanding of the contralto part. Mrs. Byrne-Ivy's engagements include a concert at Aeolian Hall, New York, on December 12, and the performances of Elgar's "Light of Life," and "The Redeemer," by Julian Edwards, at Mt. Vernon, N. Y., on December 14. Conductors of singing societies and musical committees in several cities have recorded with pleasure the legitimate success of this singer, whose art is always sincere and whose voice is of genuine and rare contralto quality.

Beatrice Fine a Favorite in Many Towns.

During the past summer, Beatrice Fine sang at a number of the principal watering places. Since the early autumn, she filled several good engagements and many more are being closed for the charming soprano. The following notices indicate that Mrs. Fine was received with special favor at concerts in Hartford, Conn.; Jersey City and Asbury Park:

Beatrice Fine has made great strides in her art since heard here last; her powers of expression, tone quality and repose all combine to make her a charming artist.—Hartford Times.

There was great charm in the presence of Beatrice Fine, as well as high art in her music. Her voice is a high soprano, sweet and full of expression. She gave "Paula," Ardit, in Italian, with an encore, "Tulips," also "Love and His Law," Morley; "Love's Springtime," Hammond; "The Cuckoo," Liza Lehmann. Here one felt her versatility. She was urged to respond to applause and gave "Comin' Thro' the Rye," to her own accompaniment. The ballad was delightful. Mrs. Fine has been the soloist in one of the leading Presbyterian churches. She will sing tomorrow evening at the Hippodrome.—Jersey City Journal.

The song recital in the First M. E. Church, this city, last evening, was a grand success, financially and for the high class entertainment that was given. It was a crowded and enthusiastic audience that greeted the performers and the house demonstrated its great appreciation by the hearty applause that greeted the rendition of each number, time and again demanding an encore. Beatrice Fine was never in better voice and has never in this vicinity given a more satisfactory concert. Mrs. Fine has a commanding presence, a rich and sympathetic voice, a most pleasing and distinct articulation, and showed her acknowledgment of the great applause given her by responding with four encores.—Asbury Park News.

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